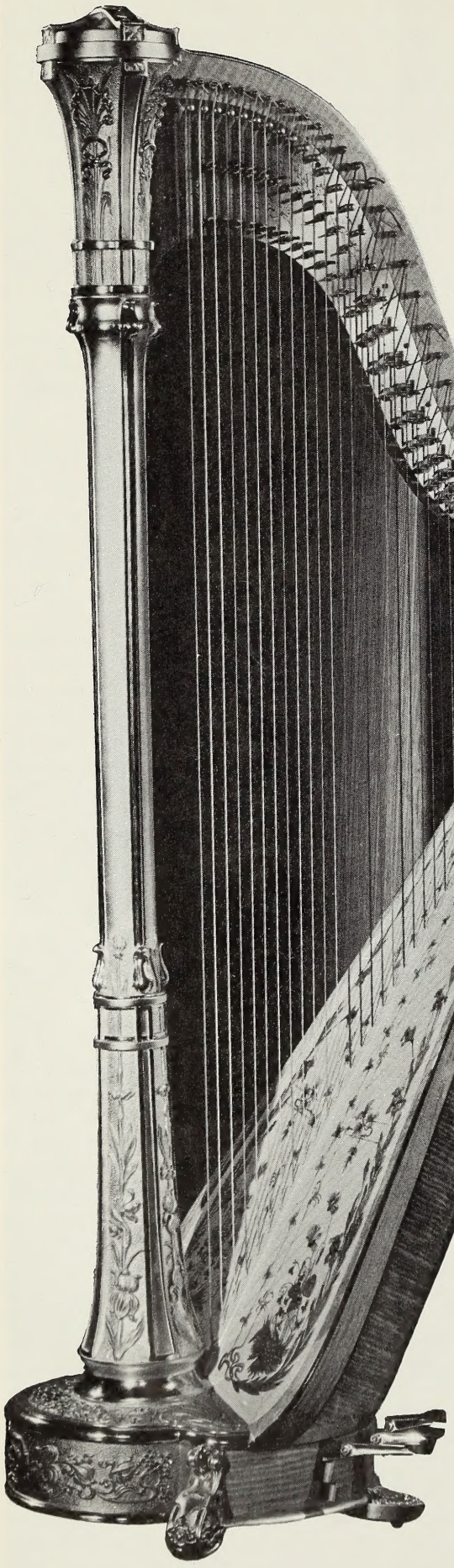


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Noah Bielski
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Gerald Gelbloom
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Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
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violas
Burton Fine
Charles F. Dana chair
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Philip R. Allen chair
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Mischa Nieland
Karl Zeise
Robert Ripley
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Stephen Geber
Hidenobu Tsuchida*
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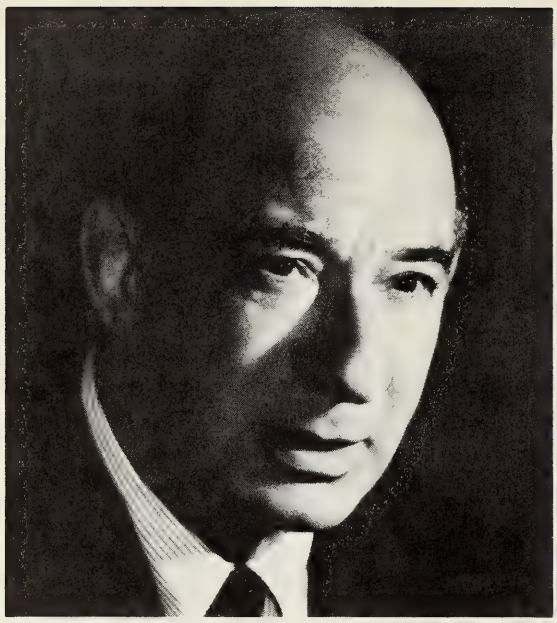
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Program Editor ANDREW RAEBURN



THE MUSIC DIRECTOR

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck;* he also directed the world premières of Weill's *Mahagonny,* Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic.* During this period he was a regular guest conductor of the Berlin State Opera.

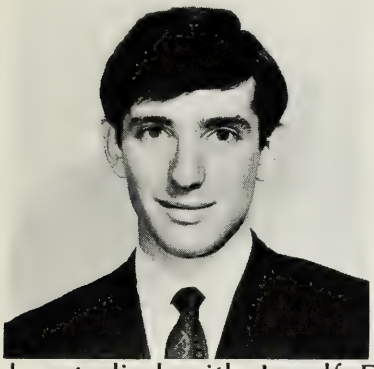
The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the country. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. He has directed many recordings for the Command and RCA labels.

As this season opens, William Steinberg is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

THE ASSISTANT CONDUCTOR



MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

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Tuesday evening September 30 1969 at 8.30
Thursday evening October 2 1969 at 8.30
Monday evening October 6 1969 at 8 o'clock at the University of New Hampshire Field House

WILLIAM STEINBERG *conductor*

BEETHOVEN — Overture to 'The consecration of the house' op. 124

SCHUBERT — Symphony no. 9 in C*
Andante – allegro ma non troppo
Andante con moto
Scherzo
Finale

intermission

WEBERN — Six pieces for orchestra op. 6
Langsam (Slowly)
Bewegt (With movement)
Mässig (Moderately)
Sehr mässig (Very moderately)
Sehr langsam (Very slowly)
Langsam (Slowly)

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

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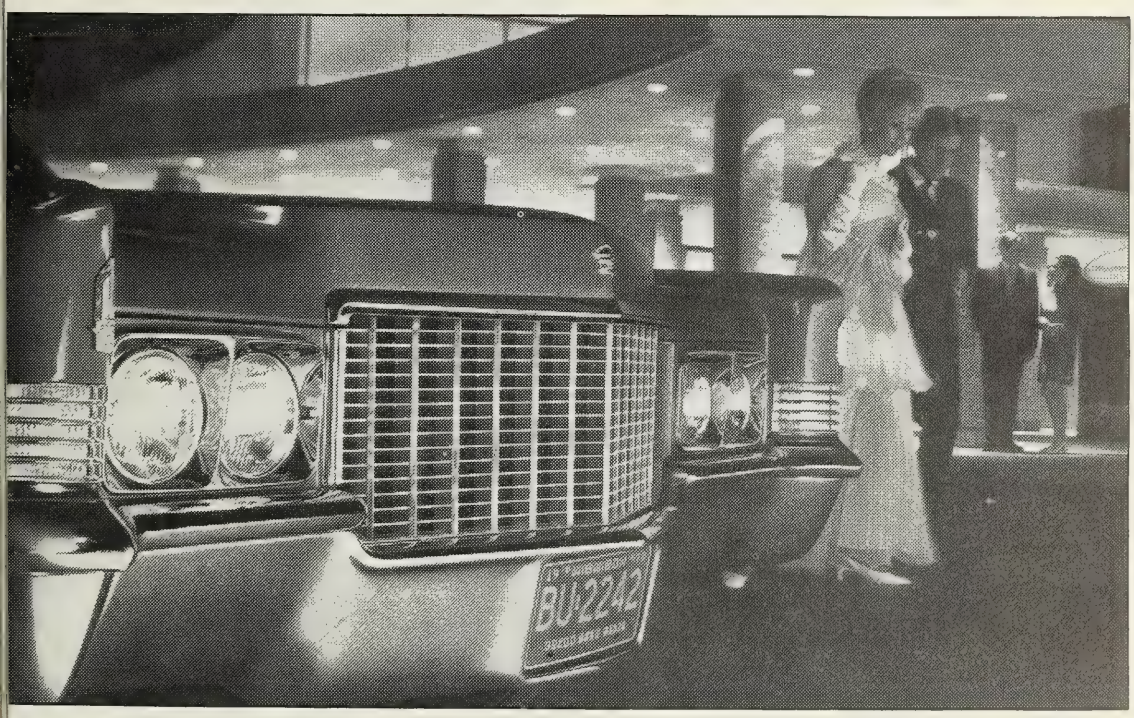
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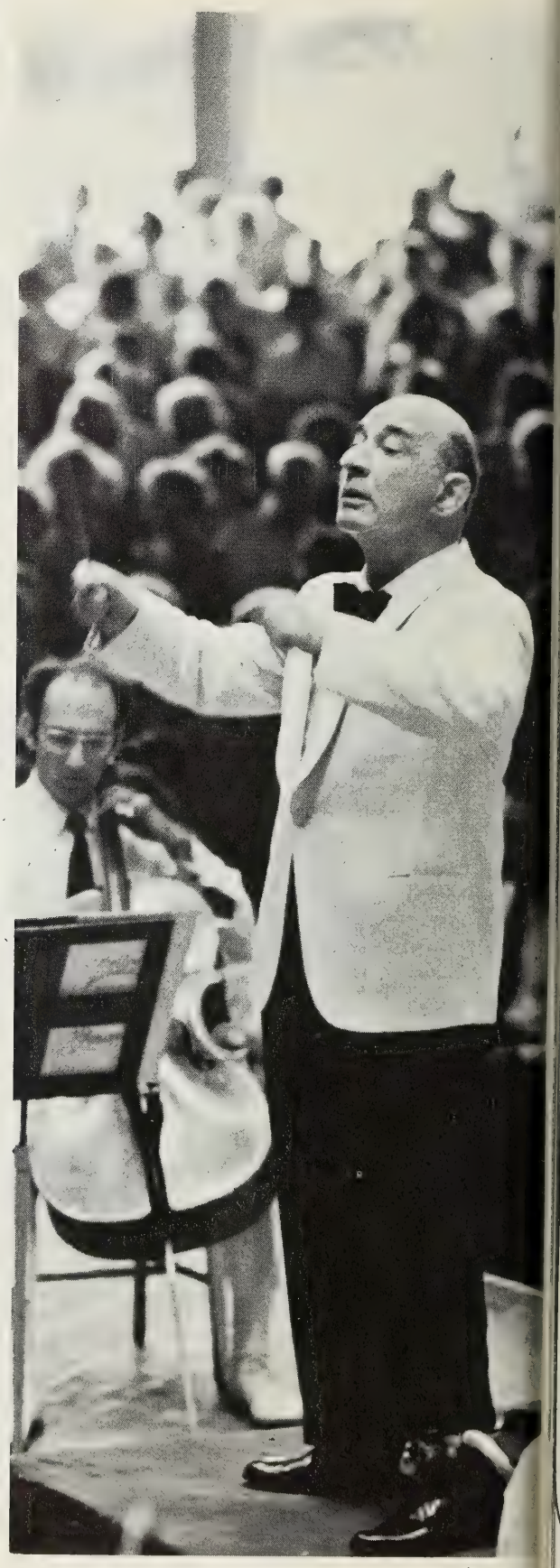
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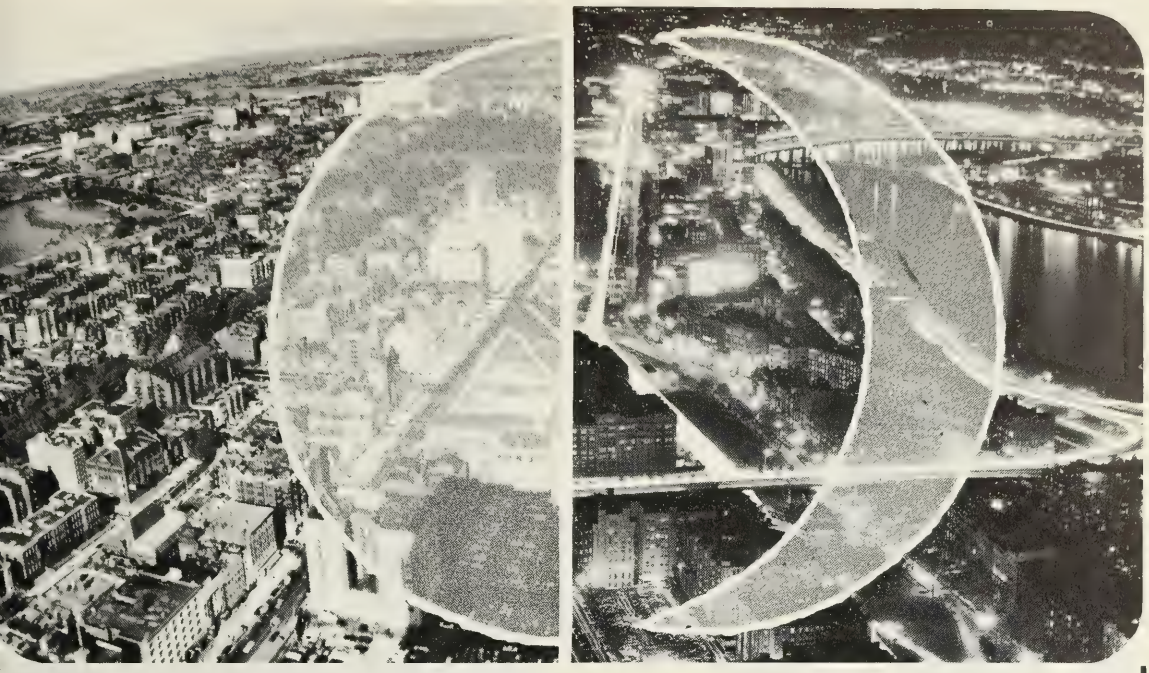
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BEETHOVEN
Serenade in D op. 25

BRAHMS
Piano quartet in C minor op. 60

CARTER
Woodwind quintet

COPLAND
Vitebsk

FINE
Fantasia for string trio

MOZART
Flute quartet in D K. 285

ALBUM TWO

BRAHMS
Horn trio in E flat op. 40

COLGRASS
Variations for four drums and viola

HAIEFF
Three bagatelles for oboe and bassoon

MOZART
Piano quartet in G minor K. 478
Quintet for piano and winds
in E flat K. 452

POULENC
Trio for oboe, bassoon and piano (1926)

SCHUBERT
String trio no. 1 in B flat

VILLA-LOBOS
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LUDWIG VAN BEETHOVEN

Overture to 'The consecration of the house' op. 124

Program note by John N. Burk

Beethoven was born at Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He composed the Overture in September 1822; it was published in 1825, with a dedication to Prince Nikolas Galitzin. The most recent performances by the Orchestra were given in November 1965; Werner Torkanowsky conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The first music performed by the Boston Symphony Orchestra was Beethoven's Overture to 'The consecration of the house' with which Georg Henschel opened the Orchestra's first concert in the Music Hall, Boston, October 22 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the work on October 10 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3 1822. He also composed other music for the occasion, borrowing numbers from 'The ruins of Athens'. The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal consisting mainly of the correction of copyist's errors, was far from smooth. Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: 'One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture *"Die Weihe des Hauses"* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style.'

FRANZ SCHUBERT

Symphony no. 9 in C

Program note by John N. Burk

Schubert was born on January 31 1797 at Lichtenthal, then a suburb of Vienna; he died in Vienna on November 19 1828. He composed the Symphony in C during the last year of his life. What was probably its first performance was given at the Gewandhaus in Leipzig on March 21 1839; Felix Mendelssohn conducted. The Philharmonic Society in New York gave the first American performance on January 11 1851. The first performance by the Boston Symphony Orchestra was given on January 13 1882; Georg Henschel conducted. The most recent performance in Boston by the Orchestra was given on October 10 1967, when Erich Leinsdorf conducted.

Schubert's posthumous Symphony in C has been variously numbered. After the accepted six there were two more — this and the 'Unfinished' symphony. Since the C major symphony was composed last, it was at one time known as no. 8; but others have called it no. 7, since its was discovered before the 'Unfinished'. By the inclusion of sketches for symphonies in D and in E minor-major, it has also been numbered '9' and '10'. But it is now most often designated no. 9 in program books on either side of the Atlantic.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

It was 130 years ago that this Symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ('Tragic') symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the 'Amateur Society', the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. (He did make, however, in 1821, a complete outline of a symphony in E minor-major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934-1935 by Felix Weingartner. A 'Gastein' Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano duo in C as a draft for this Symphony. Maurice Brown, in his 'Critical biography' of Schubert, summons plausible evidence to show that the 'Gastein' was in reality an early sketch for the Ninth symphony.) In 1822 he wrote another, or at least two movements of another. The 'Unfinished' symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty

muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Graz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition.

Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the Symphony tried in rehearsal. 'The Symphony was soon laid aside,' so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be 'too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth symphony (also in C)'. The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14 1828) and repeated in March 1829. Whether it was the Ninth or the Sixth in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major Symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: 'We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works.' The performance at the Gewandhaus (March 21 1839) was a pronounced success and led to repetitions (there were cuts for these performances). (Yet a reviewer of the first performance wrote that the work lasted 'five minutes less than an hour'. Eugene Goossens once wrote: 'Its heavenly, but rather excessive length has often brought up the vexed question of "cuts", and even the purists admit that the

work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word "judicious", for there are only two "cuts" possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November 1928).) Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11 1851), Theodor Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: 'Yours till death'. Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made, on handing the manuscript of this symphony to the *Musikverein* — 'that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony.'

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *'Winterreise'* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. 'It is an

impressive (though not yet the most impressive) sign,' writes Professor Tovey, 'of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times.' The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. 'The second subject, reached, as usual in Schubert by a very simple *coup de théâtre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new artform than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

'The coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the introduction.

'The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

'The second subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the first subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic; and then the second subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the first subject are built up into a mournful coda; even the burden of the song being now in the minor mode.

'The scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the scherzo of Beethoven's Ninth symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

'The truest lover of Schubert confesses that he would not wish the "Unfinished" symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of "Modern Painters".

'The two themes of its first subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the second subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit.'

ANTON (VON) WEBERN

Six pieces for orchestra op. 6 (1928 version)

Program note by Andrew Raeburn

Webern was born in Vienna on December 3 1883; he died at Mittersill, Austria, on September 15 1945. He composed the Six pieces in 1909, and they were first performed in Vienna on March 31 1913. The score is dedicated 'to Arnold Schoenberg, my teacher and friend, in greatest affection'. Webern revised the score in 1928, and lightened the wind and brass sections considerably. The instrumentation of the later version is as follows: 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 4 trumpets, 4 trombones, tuba, cymbals, triangle, side drum, bass drum, tam tam, bells of indefinite pitch, timpani, glockenspiel, celesta, harp and strings. The first American performance was given by the Pittsburgh Symphony Orchestra under the direction of William Steinberg on October 25 1957. The first performance by the Boston Symphony Orchestra was given on March 16 1962; Eleazar de Carvalho conducted. Erich Leinsdorf conducted the Orchestra's most recent performances in Boston (in the original version of 1909) on March 31 and April 1 1967.

Anton von Webern spent the first ten years of his life in Vienna and Graz. His father Karl, descendant of an aristocratic family, held a position in the Austrian civil service as a mining engineer; his mother, an amateur pianist, introduced her children — Anton had two sisters — to music when they were still quite young. In 1893 a change in Karl von Webern's work took the family to Klagenfurt, where Anton went to the local *Gymnasium* and took private lessons in piano, cello and musical theory. At the age of seventeen he first tried his hand at composition. Two years later he passed his final school examinations, and as a reward, his father financed a visit to the Wagner Festival at Bayreuth. (This was the summer of 1902.)

There was some disagreement between father and son about the young man's future career. But when later in 1902 the family returned to Vienna, Anton enrolled at the University to study music. During his years as a student he made further attempts at composition, one of which was a Ballad for baritone and orchestra called 'Siegfried's sword'. He sang in choruses; he went to as many concerts as he could stomach (he complains in his diary that at the busiest time of the season there were 'at least three concerts a day'); and worked on his thesis. The subject of his research was the *Choralis Constantinus* of Henricus Isaac, a Flemish composer born in the middle of the fifteenth century. He was awarded a doctorate of philosophy in 1906.

At one point Webern apparently tried to take lessons from the conservative Hans Pfitzner. What went wrong is unclear; instead Arnold Schoenberg became his teacher in 1904. The association with the leader of the 'Viennese school', first as pupil and then as disciple and lifelong friend, was the most powerful influence on Webern's life and work. Formal lessons ended in 1908 (some scholars say 1910), but from that time on Schoenberg, Webern and Berg (Schoenberg's other most talented pupil) maintained an extraordinarily close professional and personal relationship.

His first twenty-five years must have been Webern's happiest. Beginning in 1908 he struggled perpetually for economic survival. He found performances of his own music hard to arrange, and when he did succeed he had to suffer the castigation of uncomprehending critics. He spent a great amount of time conducting music he detested, had his works banned by his own government and died as the result of a tragic accident at a time when new hope for himself and his work seemed almost within reach.

One of the mysteries of Webern's life is when and how he learned to conduct. He was thought competent enough to be appointed in 1908 second conductor of the Spa orchestra and summer theatre at Bad Ischl, the health resort where the Imperial court settled in the summer months. For the next twelve years he held appointments in several European cities, Vienna, Teplitz, Danzig, Stettin and Prague among them, conducting popular — though to himself generally loathsome — operettas. He married his cousin Wilhelmine Mörtl in Berlin in 1911, and was for a period in 1915 and 1916 called up for military service.

Eventually in 1920 his wandering came to an end and he settled in Mödling, a small village some twenty miles outside Vienna, where at first he earned a living by giving lessons and conducting locally. His reputation as a conductor had spread, and in 1921 he was invited to Düsseldorf (probably at Schoenberg's recommendation) to conduct his *Passacaglia* op. 1, which had recently been published by Universal Edition. Universal's Director was Emil Hertzka, a remarkable man whose career was originally in textiles. Hans Heinsheimer, now Director of Publications for G. Schirmer, who worked for Universal in the twenties, describes Hertzka in his recently published book *Best Regards to Aida,* as 'the most progressive, most daring publisher in Europe'. (Dr Heinsheimer's book is warmly recommended to anyone who thinks music publication is a dull operation. He reveals it as one of the most exhilarating professions connected with music.) The list of Hertzka's 'investments', which included Mahler, Schoenberg, Berg, Webern, Weill, Bartók, Kodály, Janácek, Krenek, Milhaud, Malipiero and Casella, and a part share in Richard Strauss, seems a microcosm of early twentieth century European music, the only omission of significance being Stravinsky. Hertzka, and later after his death, the house of Universal, were to play an important part in keeping Webern's life from total financial collapse.

Webern went to Berlin in 1922 to conduct a concert of new Austrian music composed by Bittner, Schoenberg and himself. Performances of contemporary music in his own country were difficult to present. He had taken part in the organization of the concerts of Schoenberg's 'Society for private musical performances' (founded in 1918), choosing artists, arranging rehearsals and so on. But general recognition was impossible: the concerts were really 'private', attendance was by invitation only, and the critics were strictly barred. Shortly after the Berlin concert Webern was invited to become conductor of the 'Vienna Workers' Symphony Concerts', a series sponsored by the Social Democratic Party, and a year later chorus master of the Workers' Choral Society. Dr Heinsheimer has written about these concerts in his book:

notes continued on page 40



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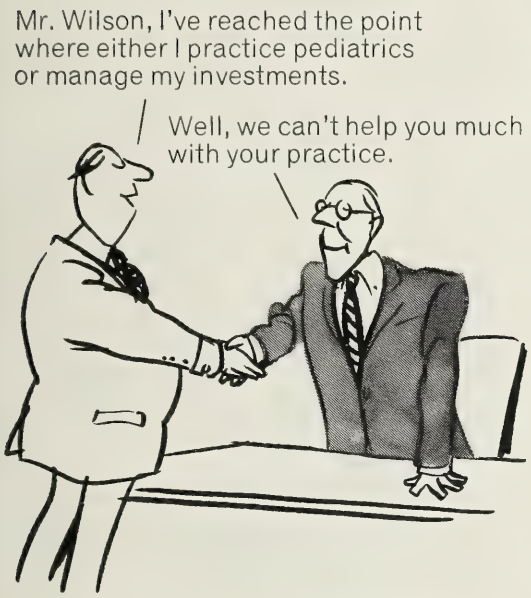
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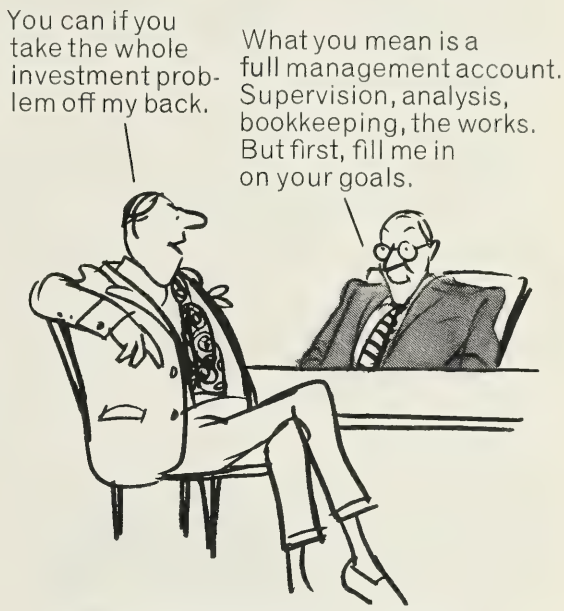
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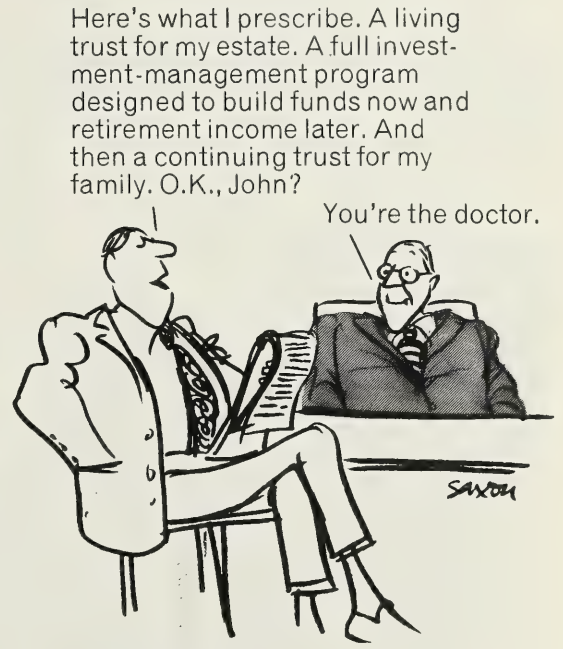
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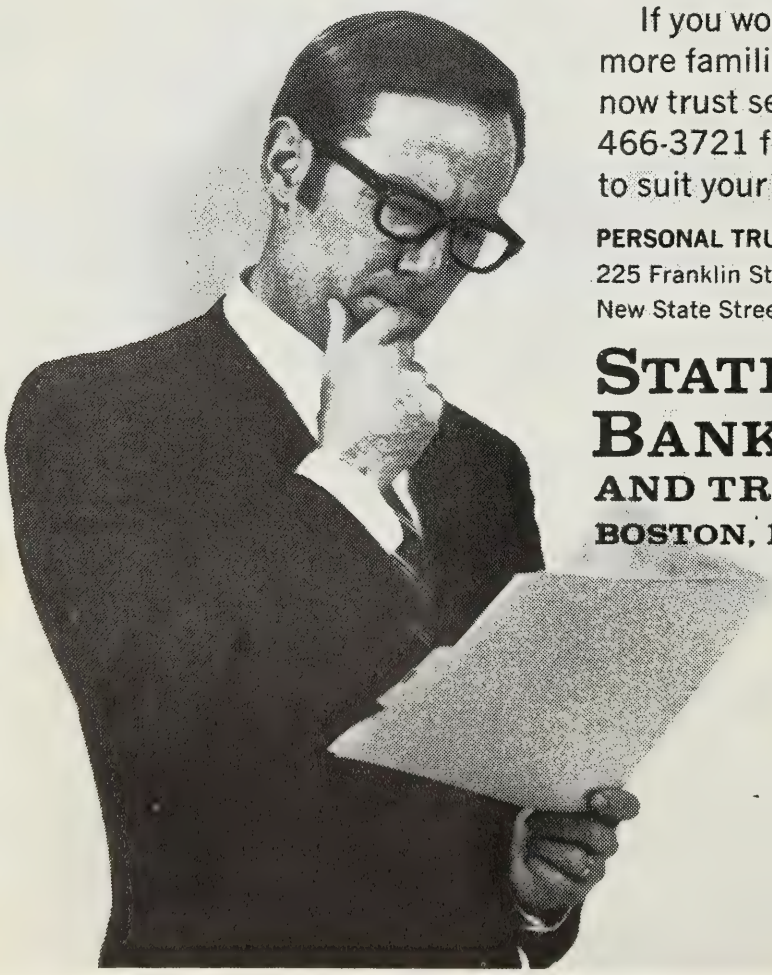
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The Friends of the Boston Symphony Orchestra opened their season on Thursday September 25 with a reception to welcome William Steinberg as Music Director. Later in the season there will be more receptions for artists appearing with the Orchestra, and there will be a further series of pre-Symphony luncheons for the Friends, the first of which is scheduled for December.

A new membership drive is under way. A letter from Talcott M. Banks, President of the Board of Trustees, has recently been mailed, appealing to all who attend the Orchestra's concerts to increase their support to the Orchestra. 'The goal for this year is $440,000,' writes Mr Banks. 'This is surely within the generous capacity of this community, when what is at stake is the immediate future of the Boston Symphony Orchestra.'

An innovation has been made in membership of the Friends: there will now be several financial categories of giving, with special events planned for each group. All Friends will as usual receive an invitation to the annual meeting and concert next spring.

Another novelty is a series of four 'Stage door lectures', which will start in November. Members of the Orchestra will take part in these pre-Symphony events, which will surely be of great interest to all Friends.

Finally, in our first message of the season, we would again urge every one of you either to join us, or, if you are already a Friend, to renew your membership. It is not only a privilege, but also an obligation for all of us to maintain this great Orchestra, which, in Mr Banks' words, 'offers the incomparable beauty of music, its inspiration, its serenity, not only to ourselves but to this troubled world. Never has the need for such beauty been greater.'



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'Anton Webern, considered a serious-minded, shruggingly tolerated screwball, was permitted to make a bare living as conductor of the Workers' Concerts organized by the Socialist Party. We always went to hear them, to pay homage to their thin, bespectacled conductor, whose stooped, slightly clumsy professional movements, his face deeply buried in the score, had only one purpose: to serve the music. My most poignant memory of this unique man is a performance of Mahler's Eighth symphony. As the audience rose in applause, he lifted, not without difficulty, the huge, heavy score over his head. The work, not the conductor, was to be applauded.'

Despite his conducting and his private teaching, (Webern never held an official teaching post,) the shortage of money persisted. There were letters to Emil Hertzka asking for modest advances, which sadly recall those of Mozart to his fellow-mason Michael Puchberg. The financial strain did ease somewhat in 1927 when the Austrian radio gave Webern a regular conducting position and invited him to take charge of a series of orchestral concerts. Naturally this led to his being taken more seriously outside his immediate circle as a conductor, and in November 1929 he undertook his first major tour. He directed concerts in Munich, Frankfurt, Cologne and London, his programs including music by Mozart, Wolf, Brahms, Schoenberg, Milhaud, Mahler and Johann Strauss. For several years he was increasingly busy as conductor and adviser on contemporary music to the Austrian radio. For a while he moved back to Vienna, but could not bear living away from the countryside. He soon left the city, and made what was to be his last home in a small village called Maria Enzersdorf, not far from Mödling.

In 1934 the Social Democratic Party was banned. The Workers' Symphony concerts collapsed, depriving Webern of some of his more rewarding work and of badly needed income. In Germany his name was put on the black list and his music, like that of Hindemith and Schoenberg, fell into the category of 'cultural Bolshevism'. It became increasingly hard to survive. He made one or two visits abroad to conduct, otherwise lived as quietly and unobtrusively as possible in Maria Enzersdorf. During the war years Universal saved him from complete poverty (possibly even from internment in a concentration camp) by employing him as a proof-reader and arranger of piano scores. He went abroad for the last time in 1943, to hear the first performance of his *Orchestral variations* in Basel. A short time after the death of his son Peter on the Yugoslav front in the spring of 1945, Webern and his wife left home on foot to join their daughters at Mittersill, a village near Salzburg. There he died, smoking a cigar outside his son-in-law's house, shot by a young American soldier. The exact circumstances of his death, for many years shrouded in rumor, were eventually unraveled by Hans Moldenhauer in his book *The death of Anton Webern* (Philosophical Library, New York).

Dr Moldenhauer has devoted many years to Webern research and has unearthed (in one instance almost literally) many of Webern's private papers and a number of unpublished compositions. The first discovery took place in 1961: Webern's eldest daughter Amalie Waller informed Dr Moldenhauer that she had some manuscripts in her possession, which have since been acquired by the Moldenhauer Archive in the University of Washington at Seattle. The second and more dramatic discovery

occurred in 1965. Dr Moldenhauer tells (in an article published in the *Musical Times* of February 1968) how Webern had buried some of the manuscripts of his compositions under the garden house at Maria Enzersdorf before he fled to Mittersill. His home was ransacked by the invading Russian troops, but Hermine von Webern, the widow of Peter, who was living in Vienna, received permission to visit her father-in-law's house. She rescued books, music, letters and sculptures from the yard, dug up the crate of hidden manuscripts, and carried everything to an attic belonging to her parents several miles away. There they stayed until 1965 when Hermine took Dr Moldenhauer to the hiding place.

Dr Moldenhauer is now writing a biography of Webern and new facts will surely come to light when his book is published. Meanwhile we know that among Webern's manuscripts were several early pieces, of historical rather than musical significance; of the 'real' Webern four settings of poems by Stefan George; sketches for an opera *Alladine und Palomides* after Maeterlinck's play. (All these date from about 1908.) There were songs, alternative versions of published works (a 'Second string quartet' is a rearrangement of the *Six bagatelles* op. 9 with the addition of a seventh piece with a voice part); there were orchestrations of songs and piano sonatas of Schubert; and some pieces for orchestra, written at the same time, in the same style and with the same instrumentation as those of the *Five pieces for orchestra* op. 10.

Even with the addition of these new works, the total playing time of Webern's music probably runs to less than five hours. In 1957, before Dr Moldenhauer's discoveries, Columbia Records published an album of four records containing 'The complete works' under Robert Craft's direction. These last for less than four hours. How significant the new material will turn out to be is conjectural; since Webern did not have these pieces published nor gave them opus numbers, it may be supposed that he considered them of less importance than his published work. He was an extremely meticulous man (his scores are models of calligraphic clarity), and until his house was overrun, his papers were apparently kept in careful order.

Despite its radicalism, Webern felt his work to be a continuation of the mainstream of musical development. His first published piece, the *Passacaglia,* is reminiscent of Brahms and Mahler, though the transparency of sound textures, which was to become progressively more marked in his later work, is already apparent. Traditional construction and tonality disappeared to be replaced by delicate and limpid color, by melodic pointillism (sometimes reminiscent of Debussy). Rhythm disintegrates and a wealth of material is concentrated into the shortest length of time. Player and listener still find Webern's music hard to grasp. As lately as the last decade, Robert Craft relates, a piece of less than six minutes length needed fifty *hours* of rehearsal before it was ready for performance. It is not surprising that Webern's music has been played so infrequently, and that many performances have been so inadequate.

'Schoenberg is dead,' wrote Pierre Boulez in 1951. It was more than literally true. Webern, not Schoenberg, has been the overwhelming influence on the new music of the fifties and sixties. Henze, Stockhausen, Boulez himself, Nono, even Stravinsky in his most recent compositions

acknowledge their debt, and one cannot go to any concert of contemporary music without hearing music that is obviously in the 'Webern tradition'. Yet performances of his own music remain even today comparatively rare.

Arnold Schoenberg conducted the first performance of the *Six pieces for orchestra* at a concert in Vienna on March 31 1913. The other pieces on the program were Berg's Altenberg songs (which will be performed by the Orchestra later this season), and Schoenberg's First chamber symphony. The music provoked a riot in the audience. The Six pieces, despite their apparently heavy instrumentation, are the first example of the transparent sonorities, the new sound colors and the new tonal combinations which Webern was to explore more deeply in his later orchestral works.

John N. Burk wrote of these pieces in the Orchestra's program books of 1962: '[They] are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth *(Marcia funebre)*, is written for percussion and winds, and is played pianissimo until the last measures.'

RICHARD STRAUSS
Till Eulenspiegels lustige Streiche op. 28
Program note by John N. Burk

Strauss was born in Munich on June 11 1864; he died at Garmisch-Partenkirchen on September 8 1949. He completed the score of *Till Eulenspiegel* on May 6 1895. The first performance took place at a Gürzenich concert in Cologne the following November 5; Franz Wüllner conducted. Emil Paur conducted the first performance by the Boston Symphony Orchestra three months later, on February 21 1896. The most recent performances in Boston by the Orchestra were given on March 31 and April 1 1967; Erich Leinsdorf conducted.

The instrumentation: piccolo, 3 flutes, 3 oboes, english horn, 2 clarinets, clarinet in D, bass clarinet, 3 bassoons, contra bassoon, 6 horns, 4 trumpets, 3 trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, watchman's rattle and strings.

When the work first appeared, Strauss was inclined to let his long title, *'Till Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester'* (Till Eulenspiegel's merry pranks, after the old knave's tale, set for large orchestra in Rondo-form), stand as sufficient explanation of his intentions. Franz Wüllner about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

'It is impossible for me to furnish a program to *Eulenspiegel;* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Knave has prepared for them. By way of helping them to a better

understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Knave has offered them.' Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to mark the most important references into the score as they appeared in the music:

'Once upon a time there was a knavish jester. His name was Till Eulenspiegel. He was an awful imp. Off to new pranks. Just you wait, you hypocrites! Hop! On horseback straight through the market-women. Away he scurries in seven-league boots . . . Hidden in a mouse-hole . . . Disguised as a priest, he exudes unction and morality. Yet the knave peeps out of his big toe. But before he is through his mockery of religion makes him uneasy . . . Till, the cavalier, pays court to pretty girls. This one has really impressed him. He courts her. A tactful rejection is still rejection. Till departs furious. He swears vengeance on all mankind . . . Motive of the pedagogues. After propounding to these philistines a few outrageous theses, he leaves them in astonishment to their fate. Great grimaces from the distance . . . Till's alley tune . . . The law court. Unconcerned, he still whistles to himself. Up the ladder! There he swings; he gasps for air; the last convulsion; the mortal part of Till is finished.'

The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books in the past. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* 'I repeat to you that there is no way of resisting the all-conquering domination of this man!' And of *Till Eulenspiegel* in particular:

'This piece is like an hour of new music at the madhouse — clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, "God bless you", a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end.'

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of *Till* could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

A NEW RECORDING CONTRACT FOR THE BOSTON SYMPHONY AND BOSTON POPS ORCHESTRAS

The Boston Symphony Orchestra and Deutsche Grammophon Gesellschaft of Hamburg, Germany, announced recently that the Boston Symphony and Boston Pops Orchestras will record exclusively for the Deutsche Grammophon Label following the conclusion in August 1970 of the Orchestra's present contract with RCA Records.

The decision was reached after several months of talks in New York and Hamburg between the Boston Symphony Orchestra and Deutsche Grammophon. In making the announcement, Talcott M. Banks, President of the Trustees of the Boston Symphony and Kurt Kinkele, Deputy Managing Director of Deutsche Grammophon, said that a basic agreement had been reached and that the details of the contract were currently being worked out.

Mr Banks said: 'Deutsche Grammophon, one of the pioneers of the recording industry, is an organization of the highest musical standards, of great quality and imagination. I look forward eagerly and expectantly to the challenge of this new relationship, just as I am gratified by the long, successful and happy collaboration with RCA Records, and proud of the fine catalogue of Symphony and Pops Recordings.'

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CLASSES IN SYMPHONY ANALYSIS

The Friends of the New England Conservatory are again offering their Symphony analysis class on Fridays at 12 o'clock at the Conservatory on Huntington Avenue. Mrs Mac Morgan will discuss the afternoon's Symphony program, with particular emphasis on the unfamiliar, so that members of the class may be prepared to enjoy the concert. After the class and an aperitif, an informal salad or sandwich lunch is available at the Conservatory cafeteria which is situated one block from Symphony Hall. The classes will be held each Friday on which there is a concert by the Orchestra, with the exception of the four Fridays on which the Friends of the Boston Symphony Orchestra present their series of pre-Symphony lectures.

Information about the Symphony analysis class and the other interesting seminars offered by the Friends of the New England Conservatory may be obtained by calling the Friends' office at 262-1120.

EXHIBITION

The exhibition on view in the gallery is loaned by the Cambridge Art Association of 23 Garden Street, Cambridge. It will continue through Saturday October 18.



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For these reasons the Tokyo Junior Chamber of Commerce wishes to carry out an exchange program of artists throughout the world by establishing an 'International Artist Exchange Program'. As the first step in this exchange we are very glad to co-operate in the exchange of Carol Procter, cellist of the Boston Symphony Orchestra, with Hidenobu Tsuchida, cellist of the Japan Philharmonic Symphony Orchestra. If you support our program, we should warmly appreciate your contribution to our 'International Artist Exchange Program', which will be accepted either at our Headquarters in Tokyo or at the administrative offices of the Boston Symphony Orchestra.

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Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $20,950.

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JULES ESKIN *cello*

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STARER	Concerto for violin, cello and orchestra
ELGAR	Symphony no. 2 in E flat op. 63

Thursday evening October 9 at 8.30 (Providence)

WILLIAM STEINBERG *conductor*

BEETHOVEN	Overture to 'The consecration of the house' op. 124
SCHUBERT	Symphony no. 9 in C*
WEBERN	Six pieces for orchestra op. 6
STRAUSS	Till Eulenspiegels lustige Streiche*

Friday afternoon October 10 at 2 o'clock
Saturday evening October 11 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
TCHAIKOVSKY	Overture-fantasy 'Romeo and Juliet'*

Thursday evening October 16 at 7.30 (open rehearsal)
Friday afternoon October 17 at 2 o'clock
Saturday evening October 18 at 8.30

WILLIAM STEINBERG *conductor*

ROBERT CASADESUS *piano*

LEES	Symphony no. 2
MOZART	Piano concerto in C minor K. 491
BRAHMS	Symphony no. 2 in D op. 73

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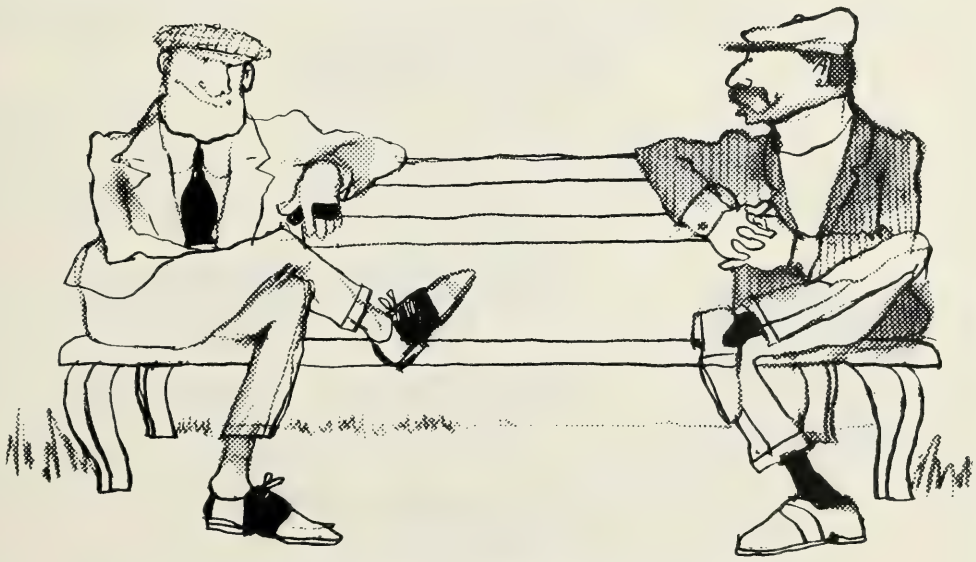
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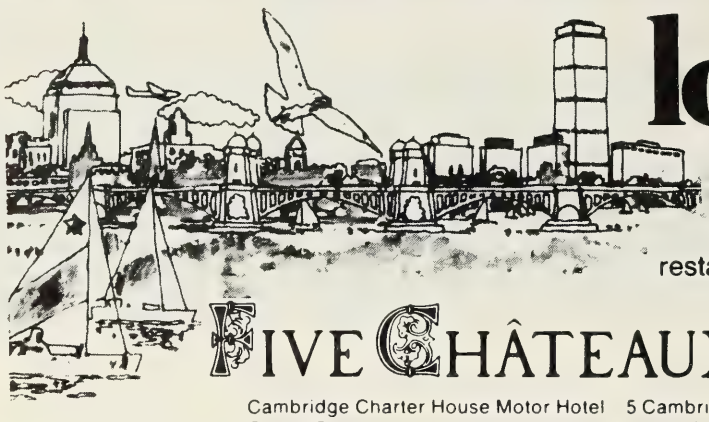
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FUTURE PROGRAMS

FRIDAY-SATURDAY SERIES

Friday afternoon October 3 1969 at 2 o'clock
Saturday evening October 4 1969 at 8.30

WILLIAM STEINBERG *conductor*

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

HAYDN	Symphony no. 55 in E flat 'Schoolmaster'
STARER	Concerto for violin, cello and orchestra
ELGAR	Symphony no. 2 in E flat op. 63

Two of the works on next week's program will be performed by the Orchestra for the first time, Haydn's 'Schoolmaster' symphony, which dates from 1774, and Robert Starer's Concerto. Starer was born in Vienna in 1924, came to the United States in 1947 and became a citizen ten years later. The Concerto was composed in 1967 and was first performed by the Pittsburgh Symphony Orchestra in October of the following year; William Steinberg conducted. The concert will end with Sir Edward Elgar's Second symphony, written in 1910, which was described by the English critic H. C. Colles as 'the high-water mark of Elgar's creative genius in instrumental music'.

Friday afternoon October 10 1969 at 2 o'clock
Saturday evening October 11 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
TCHAIKOVSKY	Overture-fantasy 'Romeo and Juliet'*

programs subject to change

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FUTURE PROGRAMS

TUESDAY A SERIES
Tuesday evening October 28 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
TCHAIKOVSKY	Overture-fantasy 'Romeo and Juliet' *

Tuesday evening November 11 1969 at 2.30

CARLO MARIA GIULINI *conductor*

HAYDN	Symphony no. 94 in G 'Surprise'
CASELLA	La giara
BRAHMS	Symphony no. 4 in E minor op. 98 *

THURSDAY A SERIES

Thursday evening November 20 1969 at 8.30

SEIJI OZAWA *conductor*

EVELYN MANDAC *soprano*
STANLEY KOLK *tenor*
SHERRILL MILNES *baritone*
NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon *conductor*

TAKEMITSU	November steps no. 1
ORFF	Carmina Burana

Thursday evening December 18 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
TCHAIKOVSKY	Overture-fantasy 'Romeo and Juliet' *

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- †☐ **PHILADELPHIA ORCHESTRA, Eugene Ormandy, Conductor** Fri. Eve., Oct. 24
- ☐ **CHRISTOPHER PARKENING, The Outstanding American Guitarist** Sat. Eve., Oct. 25
- ☐ **MELOS ENSEMBLE** Fri. Eve., Oct. 31
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- ☐ **MISHA DICHTER** Sun. Aft., Nov. 2
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- ☐ **SABICAS, King of the Flamenco Guitar** Sat. Eve., Nov. 8
- ☐ **IRINA ARKHIPOVA, Mezzo-Soprano Star of the Bolshoi Opera** Sun. Aft., Nov. 9
- ☐ **QUARTETTO ITALIANO, Superlative String Quartet** Fri. Eve., Nov. 14
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 "Vital playing . . . Very impressive . . ." Steinberg, Globe
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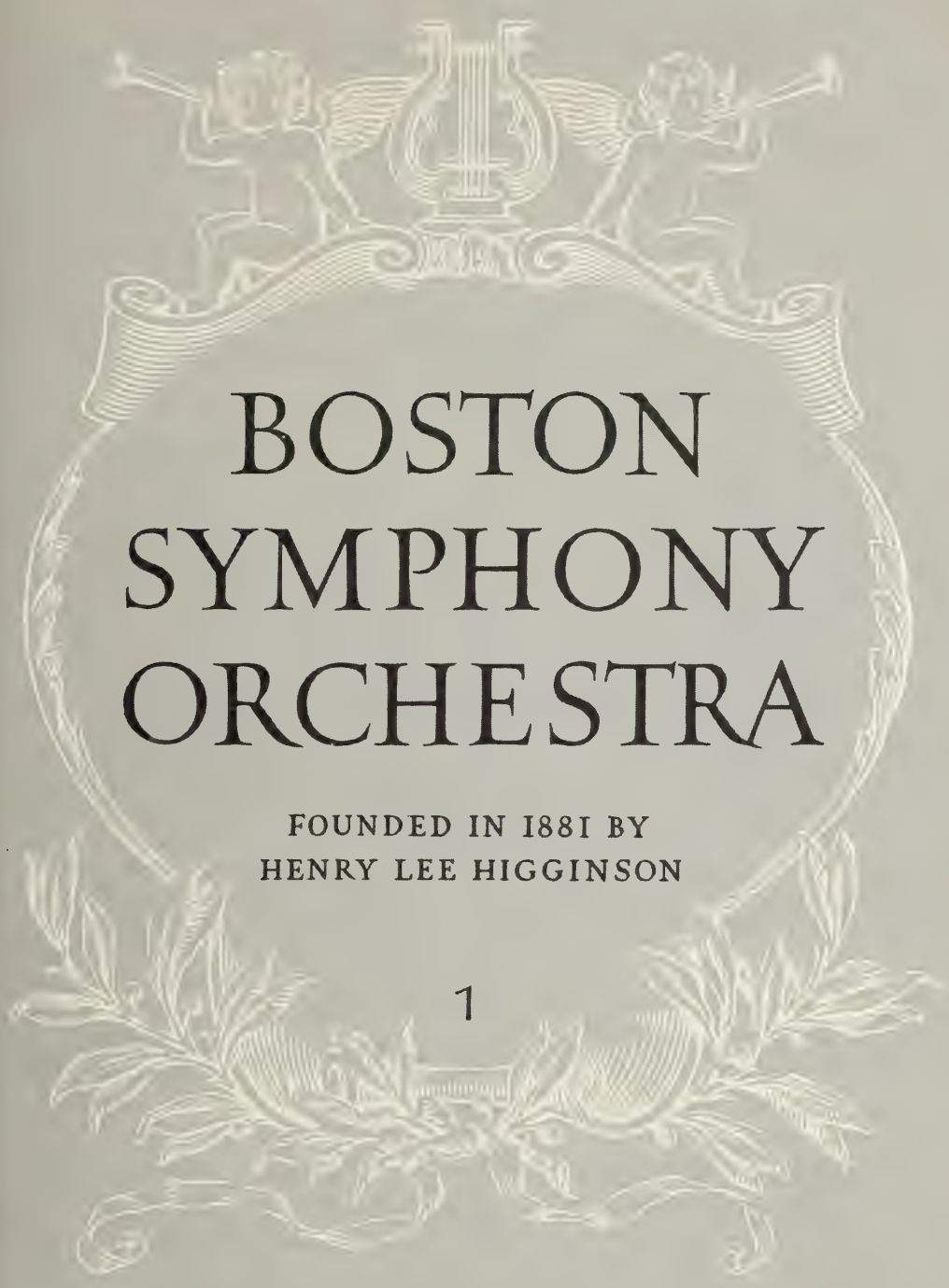
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concertmaster
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles F. Dana chair
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Josef Orosz
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

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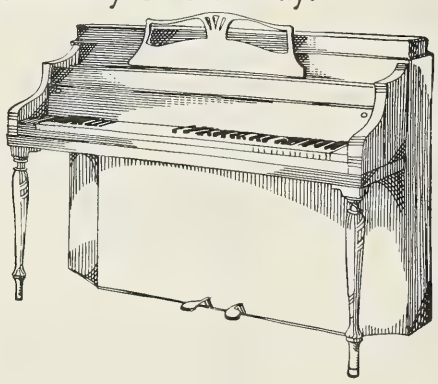
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FIRST PROGRAM

Thursday evening October 9 1969 at 8.30

WILLIAM STEINBERG *conductor*

BEETHOVEN — Overture to 'The consecration of the house' op. 124

SCHUBERT — Symphony no. 9 in C*

Andante – allegro ma non troppo
Andante con moto
Scherzo
Finale

intermission

WEBERN — Six pieces for orchestra op. 6

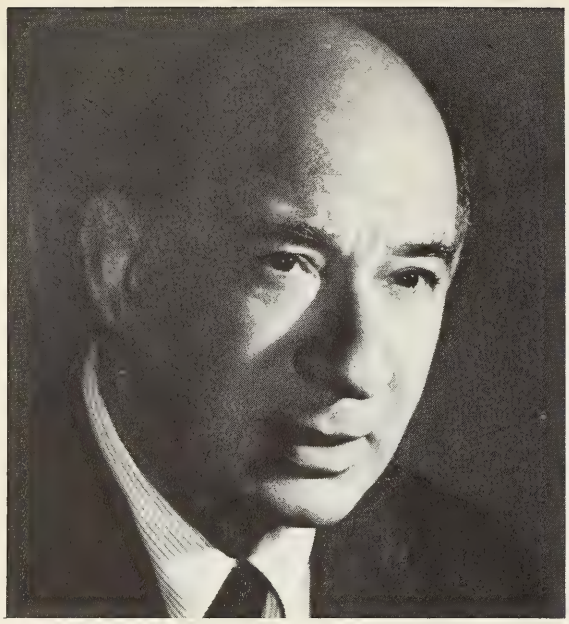
Langsam (Slowly)
Bewegt (With movement)
Mässig (Moderately)
Sehr mässig (Very moderately)
Sehr langsam (Very slowly)
Langsam (Slowly)

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

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THE MUSIC DIRECTOR

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck;* he also directed the world premières of Weill's *Mahagonny,* Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic.* During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the country. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. He has directed many recordings for the Command and RCA labels.

As this season opens, William Steinberg is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

THE ASSISTANT CONDUCTOR



MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

LUDWIG VAN BEETHOVEN

Overture to 'The consecration of the house' op. 124

Program note by John N. Burk

Beethoven was born at Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He composed the Overture in September 1822; it was published in 1825, with a dedication to Prince Nikolas Galitzin.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The first music performed by the Boston Symphony Orchestra was Beethoven's Overture to 'The consecration of the house' with which Georg Henschel opened the Orchestra's first concert in the Music Hall, Boston, October 22 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the work on October 10 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3 1822. He also composed other music for the occasion, borrowing numbers from 'The ruins of Athens'. The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal consisting mainly of the correction of copyist's errors, was far from smooth. Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: 'One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture *"Die Weihe des Hauses"* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style.'

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FRANZ SCHUBERT

Symphony no. 9 in C

Program note by John N. Burk

Schubert was born on January 31 1797 at Lichtenthal, then a suburb of Vienna; he died in Vienna on November 19 1828. He composed the Symphony in C during the last year of his life. What was probably its first performance was given at the Gewandhaus in Leipzig on March 21 1839; Felix Mendelssohn conducted. The Philharmonic Society in New York gave the first American performance on January 11 1851. The first performance by the Boston Symphony Orchestra was given on January 13 1882; Georg Henschel conducted.

Schubert's posthumous Symphony in C has been variously numbered. After the accepted six there were two more — this and the 'Unfinished' symphony. Since the C major symphony was composed last, it was at one time known as no. 8; but others have called it no. 7, since its was discovered before the 'Unfinished'. By the inclusion of sketches for symphonies in D and in E minor-major, it has also been numbered '9' and '10'. But it is now most often designated no. 9 in program books on either side of the Atlantic.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

It was 130 years ago that this Symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ('Tragic') symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the 'Amateur Society', the outgrowth of a friendly quartet which had long met as such in his father's house.

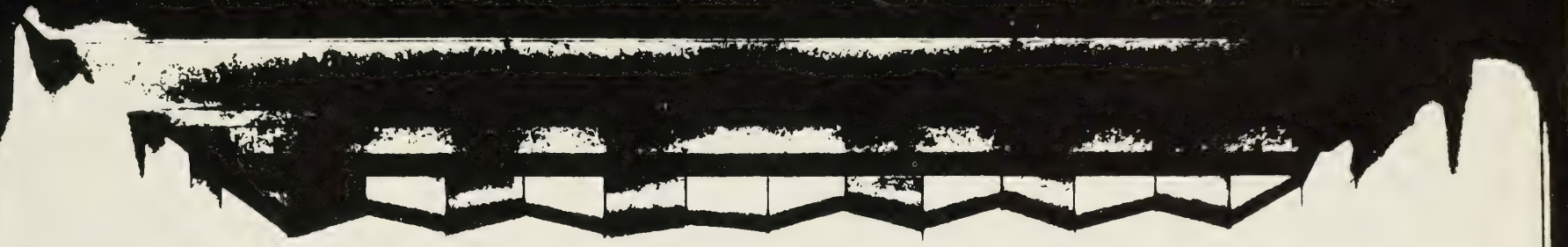
Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. (He did make, however, in 1821, a complete outline of a symphony in E minor-major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934-1935 by Felix Weingartner. A 'Gastein' Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano duo in C as a draft for this Symphony. Maurice Brown, in his 'Critical biography' of Schubert, summons plausible evidence to show that the 'Gastein' was in reality an early sketch for the Ninth symphony.) In 1822 he wrote another, or at least two movements of another. The 'Unfinished' symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty

muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Graz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition.

Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written out and distributed, and the Symphony tried in rehearsal. 'The Symphony was soon laid aside,' so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be 'too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth symphony (also in C)'. The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14 1828) and repeated in March 1829. Whether it was the Ninth or the Sixth in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major Symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: 'We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works.' The performance at the Gewandhaus (March 21 1839) was a pronounced success and led to repetitions (there were cuts for these performances). (Yet a reviewer of the first performance wrote that the work lasted 'five minutes less than an hour'. Eugene Goossens once wrote: 'Its heavenly, but rather excessive length has often brought up the vexed question of "cuts", and even the purists admit that the

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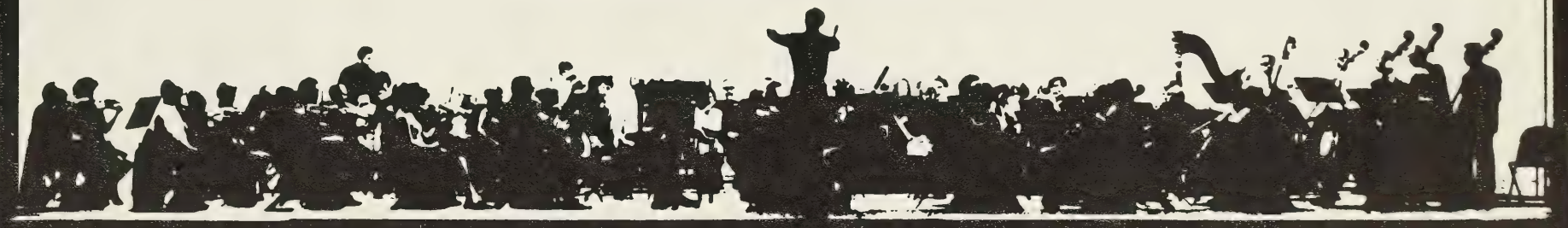
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work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word "judicious", for there are only two "cuts" possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November 1928).) Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11 1851), Theodor Eisfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: 'Yours till death'. Any words from Schubert about his music, written or spoken, are as always scantily available. One remark Schubert is said to have made, on handing the manuscript of this symphony to the *Musikverein* — 'that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony.'

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *'Winterreise'* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. 'It is an

impressive (though not yet the most impressive) sign,' writes Professor Tovey, 'of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times.' The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. 'The second subject, reached, as usual in Schubert by a very simple *coup de théâtre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new artform than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

'The coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the introduction.

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'The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

'The second subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the first subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic; and then the second subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the first subject are built up into a mournful coda; even the burden of the song being now in the minor mode.

'The scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the scherzo of Beethoven's Ninth symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

'The truest lover of Schubert confesses that he would not wish the "Unfinished" symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of "Modern Painters".

'The two themes of its first subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after

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he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the second subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit.'

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ANTON (VON) WEBERN

Six pieces for orchestra op. 6 (1928 version)

Program note by Andrew Raeburn

Webern was born in Vienna on December 3 1883; he died at Mittersill, Austria, on September 15 1945. He composed the Six pieces in 1909, and they were first performed in Vienna on March 31 1913. The score is dedicated 'to Arnold Schoenberg, my teacher and friend, in greatest affection'. Webern revised the score in 1928, and lightened the wind and brass sections considerably. The instrumentation of the later version is as follows: 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 4 trumpets, 4 trombones, tuba, cymbals, triangle, side drum, bass drum, tam tam, bells of indefinite pitch, timpani, glockenspiel, celesta, harp and strings. The first American performance was given by the Pittsburgh Symphony Orchestra under the direction of William Steinberg on October 25 1957. The first performance by the Boston Symphony Orchestra was given on March 16 1962; Eleazar de Carvalho conducted.

Anton von Webern spent the first ten years of his life in Vienna and Graz. His father Karl, descendant of an aristocratic family, held a position in the Austrian civil service as a mining engineer; his mother, an amateur pianist, introduced her children — Anton had two sisters — to music when they were still quite young. In 1893 a change in Karl von Webern's work took the family to Klagenfurt, where Anton went to the local *Gymnasium* and took private lessons in piano, cello and musical theory. At the age of seventeen he first tried his hand at composition. Two years later he passed his final school examinations, and as a reward, his father financed a visit to the Wagner Festival at Bayreuth. (This was the summer of 1902.)

There was some disagreement between father and son about the young man's future career. But when later in 1902 the family returned to Vienna, Anton enrolled at the University to study music. During his years as a student he made further attempts at composition, one of which was a Ballad for baritone and orchestra called 'Siegfried's sword'. He sang in choruses; he went to as many concerts as he could stomach (he complains in his diary that at the busiest time of the season there were 'at least three concerts a day'); and worked on his thesis. The subject of his research was the *Choralis Constantinus* of Henricus Isaac, a Flemish composer born in the middle of the fifteenth century. He was awarded a doctorate of philosophy in 1906.

At one point Webern apparently tried to take lessons from the conservative Hans Pfitzner. What went wrong is unclear; instead Arnold Schoenberg became his teacher in 1904. The association with the leader of the 'Viennese school', first as pupil and then as disciple and lifelong friend, was the most powerful influence on Webern's life and work. Formal lessons ended in 1908 (some scholars say 1910), but from that time on Schoenberg, Webern and Berg (Schoenberg's other most talented pupil) maintained an extraordinarily close professional and personal relationship.

His first twenty-five years must have been Webern's happiest. Beginning in 1908 he struggled perpetually for economic survival. He found performances of his own music hard to arrange, and when he did succeed he had to suffer the castigation of uncomprehending critics. He

spent a great amount of time conducting music he detested, had his works banned by his own government and died as the result of a tragic accident at a time when new hope for himself and his work seemed almost within reach.

One of the mysteries of Webern's life is when and how he learned to conduct. He was thought competent enough to be appointed in 1908 second conductor of the Spa orchestra and summer theatre at Bad Ischl, the health resort where the Imperial court settled in the summer months. For the next twelve years he held appointments in several European cities, Vienna, Teplitz, Danzig, Stettin and Prague among them, conducting popular — though to himself generally loathsome — operettas. He married his cousin Wilhelmine Mörtl in Berlin in 1911, and was for a period in 1915 and 1916 called up for military service.

Eventually in 1920 his wandering came to an end and he settled in Mödling, a small village some twenty miles outside Vienna, where at first he earned a living by giving lessons and conducting locally. His reputation as a conductor had spread, and in 1921 he was invited to Düsseldorf (probably at Schoenberg's recommendation) to conduct his *Passacaglia* op. 1, which had recently been published by Universal Edition. Universal's Director was Emil Hertzka, a remarkable man whose career was originally in textiles. Hans Heinsheimer, now Director of Publications for G. Schirmer, who worked for Universal in the twenties, describes Hertzka in his recently published book *Best Regards to Aida,* as 'the most progressive, most daring publisher in Europe'. (Dr Heinsheimer's book is warmly recommended to anyone who thinks music publication is a dull operation. He reveals it as one of the most exhilarating professions connected with music.) The list of Hertzka's 'investments', which included Mahler, Schoenberg, Berg, Webern, Weill, Bartók, Kodály, Janácek, Krenek, Milhaud, Malipiero and Casella, and a part share in Richard Strauss, seems a microcosm of early twentieth century European music, the only omission of significance being Stravinsky. Hertzka, and later after his death, the house of Universal, were to play an important part in keeping Webern's life from total financial collapse.

Webern went to Berlin in 1922 to conduct a concert of new Austrian music composed by Bittner, Schoenberg and himself. Performances of contemporary music in his own country were difficult to present. He had taken part in the organization of the concerts of Schoenberg's 'Society for private musical performances' (founded in 1918), choosing artists, arranging rehearsals and so on. But general recognition was impossible: the concerts were really 'private', attendance was by invitation only, and the critics were strictly barred. Shortly after the Berlin concert Webern was invited to become conductor of the 'Vienna Workers' Symphony Concerts', a series sponsored by the Social Democratic Party, and a year later chorus master of the Workers' Choral Society. Dr Heinsheimer has written about these concerts in his book:

'Anton Webern, considered a serious-minded, shruggingly tolerated screwball, was permitted to make a bare living as conductor of the

Workers' Concerts organized by the Socialist Party. We always went to hear them, to pay homage to their thin, bespectacled conductor, whose stooped, slightly clumsy professional movements, his face deeply buried in the score, had only one purpose: to serve the music. My most poignant memory of this unique man is a performance of Mahler's Eighth symphony. As the audience rose in applause, he lifted, not without difficulty, the huge, heavy score over his head. The work, not the conductor, was to be applauded.'

Despite his conducting and his private teaching, (Webern never held an official teaching post,) the shortage of money persisted. There were letters to Emil Hertzka asking for modest advances, which sadly recall those of Mozart to his fellow-mason Michael Puchberg. The financial strain did ease somewhat in 1927 when the Austrian radio gave Webern a regular conducting position and invited him to take charge of a series of orchestral concerts. Naturally this led to his being taken more seriously outside his immediate circle as a conductor, and in November 1929 he undertook his first major tour. He directed concerts in Munich, Frankfurt, Cologne and London, his programs including music by Mozart, Wolf, Brahms, Schoenberg, Milhaud, Mahler and Johann Strauss. For several years he was increasingly busy as conductor and adviser on contemporary music to the Austrian radio. For a while he moved back to Vienna, but could not bear living away from the countryside. He soon left the city, and made what was to be his last home in a small village called Maria Enzersdorf, not far from Mödling.

In 1934 the Social Democratic Party was banned. The Workers' Symphony concerts collapsed, depriving Webern of some of his more rewarding work and of badly needed income. In Germany his name was put on the black list and his music, like that of Hindemith and Schoenberg, fell into the category of 'cultural Bolshevism'. It became increasingly hard to survive. He made one or two visits abroad to conduct, otherwise lived as quietly and unobtrusively as possible in Maria Enzersdorf. During the war years Universal saved him from complete poverty (possibly even from internment in a concentration camp) by employing him as a proof-reader and arranger of piano scores. He went abroad for the last time in 1943, to hear the first performance of his *Orchestral variations* in Basel. A short time after the death of his son Peter on the Yugoslav front in the spring of 1945, Webern and his wife left home on foot to join their daughters at Mittersill, a village near Salzburg. There he died, smoking a cigar outside his son-in-law's house, shot by a young American soldier. The exact circumstances of his death, for many years shrouded in rumor, were eventually unraveled by Hans Moldenhauer in his book *The death of Anton Webern* (Philosophical Library, New York).

Dr Moldenhauer has devoted many years to Webern research and has unearthed (in one instance almost literally) many of Webern's private papers and a number of unpublished compositions. The first discovery took place in 1961: Webern's eldest daughter Amalie Waller informed Dr Moldenhauer that she had some manuscripts in her possession, which have since been acquired by the Moldenhauer Archive in the University of Washington at Seattle. The second and more dramatic discovery

occurred in 1965. Dr Moldenhauer tells (in an article published in the *Musical Times* of February 1968) how Webern had buried some of the manuscripts of his compositions under the garden house at Maria Enzersdorf before he fled to Mittersill. His home was ransacked by the invading Russian troops, but Hermine von Webern, the widow of Peter, who was living in Vienna, received permission to visit her father-in-law's house. She rescued books, music, letters and sculptures from the yard, dug up the crate of hidden manuscripts, and carried everything to an attic belonging to her parents several miles away. There they stayed until 1965 when Hermine took Dr Moldenhauer to the hiding place.

Dr Moldenhauer is now writing a biography of Webern and new facts will surely come to light when his book is published. Meanwhile we know that among Webern's manuscripts were several early pieces, of historical rather than musical significance; of the 'real' Webern four settings of poems by Stefan George; sketches for an opera *Alladine und Palomides* after Maeterlinck's play. (All these date from about 1908.) There were songs, alternative versions of published works (a 'Second string quartet' is a rearrangement of the *Six bagatelles* op. 9 with the addition of a seventh piece with a voice part); there were orchestrations of songs and piano sonatas of Schubert; and some pieces for orchestra, written at the same time, in the same style and with the same instrumentation as those of the *Five pieces for orchestra* op. 10.

Even with the addition of these new works, the total playing time of Webern's music probably runs to less than five hours. In 1957, before Dr Moldenhauer's discoveries, Columbia Records published an album of four records containing 'The complete works' under Robert Craft's direction. These last for less than four hours. How significant the new material will turn out to be is conjectural; since Webern did not have these pieces published nor gave them opus numbers, it may be supposed that he considered them of less importance than his published work. He was an extremely meticulous man (his scores are models of calligraphic clarity), and until his house was overrun, his papers were apparently kept in careful order.

Despite its radicalism, Webern felt his work to be a continuation of the mainstream of musical development. His first published piece, the *Passacaglia,* is reminiscent of Brahms and Mahler, though the transparency of sound textures, which was to become progressively more marked in his later work, is already apparent. Traditional construction and tonality disappeared to be replaced by delicate and limpid color, by melodic pointillism (sometimes reminiscent of Debussy). Rhythm disintegrates and a wealth of material is concentrated into the shortest length of time. Player and listener still find Webern's music hard to grasp. As lately as the last decade, Robert Craft relates, a piece of less than six minutes length needed fifty *hours* of rehearsal before it was ready for performance. It is not surprising that Webern's music has been played so infrequently, and that many performances have been so inadequate.

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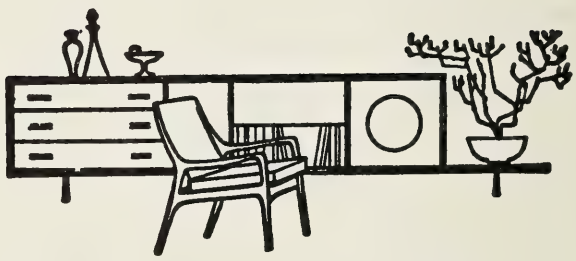
'Schoenberg is dead,' wrote Pierre Boulez in 1951. It was more than literally true. Webern, not Schoenberg, has been the overwhelming influence on the new music of the fifties and sixties. Henze, Stockhausen, Boulez himself, Nono, even Stravinsky in his most recent compositions acknowledge their debt, and one cannot go to any concert of contemporary music without hearing music that is obviously in the 'Webern tradition'. Yet performances of his own music remain even today comparatively rare.

Arnold Schoenberg conducted the first performance of the *Six pieces for orchestra* at a concert in Vienna on March 31 1913. The other pieces on the program were Berg's Altenberg songs (which will be performed by the Orchestra later this season), and Schoenberg's First chamber symphony. The music provoked a riot in the audience. The Six pieces, despite their apparently heavy instrumentation, are the first example of the transparent sonorities, the new sound colors and the new tonal combinations which Webern was to explore more deeply in his later orchestral works.

John N. Burk wrote of these pieces in the Orchestra's program books of 1962: '[They] are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth *(Marcia funebre)*, is written for percussion and winds, and is played pianissimo until the last measures.'

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RICHARD STRAUSS

Till Eulenspiegels lustige Streiche op. 28

Program note by John N. Burk

Strauss was born in Munich on June 11 1864; he died at Garmisch-Partenkirchen on September 8 1949. He completed the score of *Till Eulenspiegel* on May 6 1895. The first performance took place at a Gürzenich concert in Cologne the following November 5; Franz Wüllner conducted. Emil Paur conducted the first performance by the Boston Symphony Orchestra three months later, on February 21 1896.

The instrumentation: piccolo, 3 flutes, 3 oboes, english horn, 2 clarinets, clarinet in D, bass clarinet, 3 bassoons, contra bassoon, 6 horns, 4 trumpets, 3 trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, watchman's rattle and strings.

When the work first appeared, Strauss was inclined to let his long title, *'Till Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester'* (Till Eulenspiegel's merry pranks, after the old knave's tale, set for large orchestra in Rondo-form), stand as sufficient explanation of his intentions. Franz Wüllner about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

'It is impossible for me to furnish a program to *Eulenspiegel;* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Knave has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Knave has offered them.' Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to mark the most important references into the score as they appeared in the music:

'Once upon a time there was a knavish jester. His name was Till Eulenspiegel. He was an awful imp. Off to new pranks. Just you wait, you hypocrites! Hop! On horseback straight through the market-women. Away he scurries in seven-league boots . . . Hidden in a mouse-hole . . . Disguised as a priest, he exudes unction and morality. Yet the knave peeps out of his big toe. But before he is through his mockery of religion makes him uneasy . . . Till, the cavalier, pays court to pretty girls. This one has really impressed him. He courts her. A tactful rejection is still rejection. Till departs furious. He swears vengeance on all mankind . . . Motive of the pedagogues. After propounding to these philistines a few outrageous theses, he leaves them in astonishment to

their fate. Great grimaces from the distance . . . Till's alley tune . . . The law court. Unconcerned, he still whistles to himself. Up the ladder! There he swings; he gasps for air; the last convulsion; the mortal part of Till is finished.'

The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books in the past. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* 'I repeat to you that there is no way of resisting the all-conquering domination of this man!' And of *Till Eulenspiegel* in particular:

'This piece is like an hour of new music at the madhouse — clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, "God bless you", a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end.'

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of *Till* could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

Program Editor ANDREW RAEBURN

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M. M. Eastman School of Music
National Association of Teachers of Singing
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BARRINGTON COLLEGE BARRINGTON, R. I.

FUTURE PROGRAMS

SECOND PROGRAM
Thursday evening November 6 at 8.30

CARLO MARIA GIULINI *conductor*

BONPORTI	Concerto grosso in D
SCHUBERT	Symphony no. 4 in C minor 'Tragic'
PIZZETTI	Prelude to 'Fedra'
MUSSORGSKY	Pictures at an exhibition

THIRD PROGRAM
Thursday evening January 15 at 8.30

WILLIAM STEINBERG *conductor*

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

SINIGAGLIA	Overture to 'Le baruffe chiozzotte' op. 32
STARER	Concerto for violin, cello and orchestra
TCHAIKOVSKY	Symphony 'Manfred'

FOURTH PROGRAM
Thursday evening March 5 at 8.30

WILLIAM STEINBERG *conductor*
THEODORE LETTVIN *piano*

MENDELSSOHN	Symphony no. 4 in A op. 90 'Italian'
REGER	Variations and fugue on a theme by Mozart op. 132
STRAUSS	Burleske (1885)
DUKAS	L'apprenti sorcier*

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October 20, 1969

BOSTON SYMPHONY ORCHESTRA

EIGHTY-NINTH SEASON 1969-1970

WILLIAM STEINBERG, *Music Director*

MICHAEL TILSON THOMAS, *Assistant Conductor*

WILLIAM STEINBERG, *Conductor*

PROGRAM

BEETHOVEN
1770-1827

Overture to 'The consecration of the house' op. 124

BRAHMS
1833-1897

Symphony no. 2 in D op. 73*

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino

INTERMISSION

(Smoking and Refreshments in outer lobbies only)

STARER
1924-

Concerto for violin, cello and orchestra

Moderato
Presto
Andante
Maestoso-allegro

JOSEPH SILVERSTEIN, *violin*

JULES ESKIN, *cello*

STRAUSS
1864-1949

Till Eulenspiegels lustige Streiche op. 28*

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BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

UNIVERSITY OF VIRGINIA
October 20 1969

EIGHTY-NINTH SEASON 1969-1970

LUDWIG VAN BEETHOVEN

Overture to 'The consecration of the house' op. 124

Program note by John N. Burk

Beethoven was born at Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He composed the Overture in September 1822; it was published in 1825, with a dedication to Prince Nikolas Galitzin.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The first music performed by the Boston Symphony Orchestra was Beethoven's Overture to 'The consecration of the house' with which Georg Henschel opened the Orchestra's first concert in the Music Hall, Boston, October 22 1881. When, as Sir George Henschel, he returned to conduct this same program at the Orchestra's 50th anniversary, he accordingly repeated the work on October 10 1930 in Symphony Hall.

Beethoven was asked to provide music for the opening of the Josephstadt Theatre in Vienna on October 3 1822. He also composed other music for the occasion, borrowing numbers from 'The ruins of Athens'. The composer conducted, but in his advanced state of deafness he had to depend almost entirely on the eye, and the performance of the Overture, after a single hurried rehearsal consisting mainly of the correction of copyist's errors, was far from smooth. Beethoven's friend Schindler stood behind the composer to forestall trouble in the beat. Nevertheless, the piece was well received and repeated.

The following anecdote is related by Schindler in his memoirs of Beethoven: 'One day, while I was walking with him and his nephew in the lovely Helenenthal near Baden, Beethoven told us to go on in advance and join him at an appointed place. It was not long before he overtook us, remarking that he had written down two motives for an overture. At the same time he expressed himself also as to the manner in which he purposed treating them — one in the free style and one in the strict, and, indeed, in Handel's. As well as his voice permitted he sang the two motives and then asked us which we liked the better. This shows the roseate mood into which for the moment he was thrown by the discovery of two gems for which, perhaps, he had been hunting a long time. The nephew decided in favor of both, while I expressed a desire to see the fugal theme worked out for the purpose mentioned. It is not to be understood that Beethoven wrote the overture *"Die Weihe des Hauses"* as he did because I wanted it so, but because he had long cherished the plan to write an overture in the strict, expressly in the Handelian, style.'

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

JOHANNES BRAHMS
Symphony no. 2 in D op. 73
Program note by John N. Burk

Brahms was born in Hamburg, Germany, on May 7 1833 and died in Vienna on April 3 1897. He composed the Second symphony in 1877, and the first performance took place in Vienna on December 30 of that year. Theodore Thomas gave the first American performance in New York on October 3 1878. The Harvard Musical Association introduced it to Boston on January 9 1879, and after the concert here John S. Dwight wrote his much quoted criticism that 'Sterndale Bennett could have written a better symphony'. Georg Henschel conducted the symphony during the Boston Symphony Orchestra's first season, on February 24 1882.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

Looking back over the ninety-odd years which have passed since Brahms' Second symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. They were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a 'cheerful and likable' *['heiter und lieblich']* symphony. 'It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them.' And he wrote to the more inquisitive Dr Billroth in September: 'I don't know whether I have a pretty symphony or not — I must inquire of skilled persons' (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17 1877, Clara found him 'in a good mood' and 'delighted with this summer resort'. He had 'in his head at least', so she reported in a letter to their friend Hermann Levi, 'a new symphony in D major — the first movement is written down'. On October 3 he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived *[in der Erfindung bedeutender]* than the opening movement of the First, and prophesied: 'He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship' of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

For the first performance (which was in Vienna, December 30 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): 'On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag *[in der Tasche].*' And three days later: 'Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

'It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.' [This shows the first two movements slower than present-day practice. A recent timing of a performance by the Boston Symphony, conducted by Erich Leinsdorf, is as follows: 14½, 9, 5½, 9. The timing of the first movement is misleading, however, since Richter probably repeated the exposition of the first movement, which conductors today rarely do.] 'Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.'

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance, which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First symphony, but which had sat before his D minor Piano concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that 'the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end'. But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! 'The most favorable of the press notices', continues Miss May, 'damned the work with faint praise', and even Dörffel, the most Brahmsian of them wrote: 'The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and "very pretty" when he comes before us as a symphonist.' This music, he decided, was not 'distinguished by inventive power', it did not live up to the writer's 'expectations' of Brahms. Dörffel, like Hanslick, had praised Brahms' First symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *'gescheite Leute'*.

Considering the immediate success of the Second symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than 'prettiness' in the Symphony, to its 'inventive power', now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg, who was present, wrote in distress to her friend, Bertha Farber, in Vienna, that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the 'interesting' personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

ROBERT STARER

Concerto for violin, cello and orchestra

Starer was born in Vienna on January 8 1924. He composed the Concerto during the summer and autumn of 1967. The first performance took place in Pittsburgh on October 11 1968; William Steinberg conducted the Pittsburgh Symphony and James Oliver Buswell IV and Michael Grebanier were the soloists.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets in B flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tenor drum, 2 suspended cymbals, large gong, xylophone, harp, strings and the solo violin and cello.

Robert Starer is one of the many musicians who departed their native Germany or Austria in the period after the Nazis came into power some thirty-odd years ago. After early musical training at the State Academy of Music he left Vienna in 1938 and continued his studies at the Jerusalem Conservatoire of Music. During the war he volunteered for service with the British Royal Air Force. In 1947 he came to the United States on a post-graduate scholarship at the Juilliard School of Music, and received his diploma two years later. Since that time he has lived in New York. He became an American citizen in 1957.

Robert Starer has received several prizes and awards, among them two Guggenheim Fellowships and a Fulbright post-doctoral research grant. His compositions include works for piano, songs, music for band and choral pieces, as well as significant works for orchestra and the opera and ballet stages. His one-act opera *The intruder* was performed in

New York, and the première of his ballet *The Dybbuk* was given at the 1960 Berlin Festival. Martha Graham has commissioned three ballet scores, *Samson Agonistes, Phaedra* and most recently, *The lady of the house of sleep.*

Other recent compositions include *On the nature of things* for unaccompanied chorus, which was commissioned by the Collegiate Chorale, and *Sabbath eve service,* commissioned by the Park Avenue Synagogue. Starer is at present completing his first full-length opera, which is based on the play *Pantagleize* by Michel de Ghelderode.

When the *Concerto for violin, cello and orchestra* was performed at the Brooklyn Academy of Music, Starer made this statement: 'I have long been intrigued by the fact that, while numerous concertos have been written for every conceivable solo instrument, the idea of writing for soloists seems to have been neglected since Brahms wrote his famous Double concerto in 1887. Yet two soloists of the same instrumental family, one high, one low, in dialogue with each other and with the orchestra offer many attractive possibilities of sonority.'

'The Concerto', writes the composer, 'is in four movements, the last two being linked by a brief cadenza. The first is marked "moderato". After a somewhat improvisatory opening it presents two lyrical subjects, at first separately and then joined in various developmental situations. A slightly faster and more resolute section for the soloists alone leads to an extended tutti. The music then shifts its character and the initial ideas are presented, this time in reverse order.

The second movement, *presto,* is gay and jocose. The first section is in quintuple meter with much prominence given to the percussion section of the orchestra. The center portion of the movement is more relaxed, and highlights jazz-derived melodic and rhythmic elements. Three surprising interruptions by the timpani bring a return to the initial fast music.

'The third and fourth movements, though independent in their thematic materials, are conceived as a unit, with a tempo plan of increasing velocity. In the third movement the soloists are accompanied principally by muted strings, divided at one point into sixteen parts. After a brief entrance of the full orchestra this coloristic accompaniment disappears, leaving the soloists alone in a cadenza-like dialogue. A trumpet motive announces the beginning of the last movement. This motive, combined with several others, comprises the material for the Finale, music characterized by much fast passage-work for the soloists.'

RICHARD STRAUSS

Till Eulenspiegels lustige Streiche op. 28

Program note by John N. Burk

Strauss was born in Munich on June 11 1864; he died at Garmisch-Partenkirchen on September 8 1949. He completed the score of *Till Eulenspiegel* on May 6 1895. The first performance took place at a Gürzenich concert in Cologne the following November 5; Franz Wüllner conducted. Emil Paur conducted the first performance by the Boston Symphony Orchestra three months later, on February 21 1896.

The instrumentation: piccolo, 3 flutes, 3 oboes, english horn, 2 clarinets, clarinet in D, bass clarinet, 3 bassoons, contra bassoon, 6 horns, 4 trumpets, 3 trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, watchman's rattle and strings.

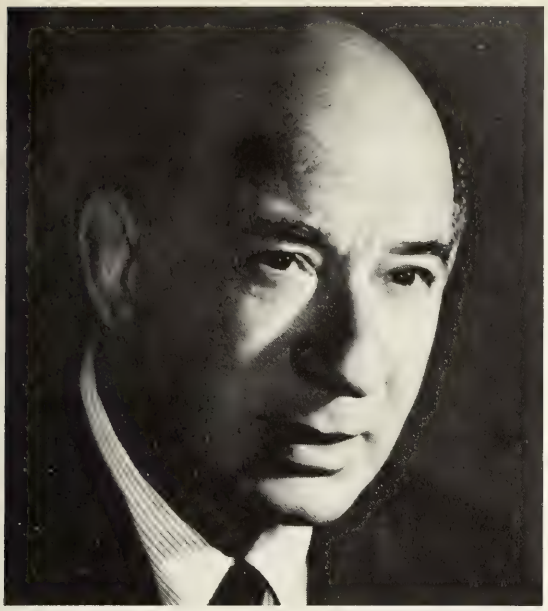
When the work first appeared, Strauss was inclined to let his long title, *'Till Eulenspiegels lustige Streiche, nach alter Schelmenweise in Rondeauform für grosses Orchester'* (Till Eulenspiegel's merry pranks, after the old knave's tale, set for large orchestra in Rondo-form), stand as sufficient explanation of his intentions. Franz Wüllner about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

'It is impossible for me to furnish a program to *Eulenspiegel;* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Knave has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Knave has offered them.' Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to mark the most important references into the score as they appeared in the music:

'Once upon a time there was a knavish jester. His name was Till Eulenspiegel. He was an awful imp. Off to new pranks. Just you wait, you hypocrites! Hop! On horseback straight through the market-women. Away he scurries in seven-league boots . . . Hidden in a mouse-hole . . . Disguised as a priest, he exudes unction and morality. Yet the knave peeps out of his big toe. But before he is through his mockery of religion makes him uneasy . . . Till, the cavalier, pays court to pretty girls. This one has really impressed him. He courts her. A tactful rejection is still rejection. Till departs furious. He swears vengeance on all mankind . . . Motive of the pedagogues. After propounding to these philistines a few outrageous theses, he leaves them in astonishment to their fate. Great grimaces from the distance . . . Till's alley tune . . . The law court. Unconcerned, he still whistles to himself. Up the ladder! There he swings; he gasps for air; the last convulsion; the mortal part of Till is finished.'

Program Editor ANDREW RAEBURN



THE MUSIC DIRECTOR

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck;* he also directed the world premières of Weill's *Mahagonny,* Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic.* During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the

country. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. He has directed many recordings for the Command and RCA labels.

As this season opens, William Steinberg is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

THE SOLOISTS



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. He recently received an honorary Doctorate of Music from Tufts University.



JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood during the summer, and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles F. Dana chair
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
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Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
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trumpets

Armando Ghitalla
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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter.

EIGHTY-NINTH SEASON 1969-1970

Tuesday evening October 21 1969 at 8.30
at the Lyric Theater, Baltimore

WILLIAM STEINBERG conductor

WAGNER Prelude to 'Die Meistersinger von Nürnberg'*

BRAHMS Symphony no. 2 in D op. 73*

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

intermission

STARER Concerto for violin, cello and orchestra

Moderato
Presto
Andante
Maestoso - allegro

JOSEPH SILVERSTEIN violin
JULES ESKIN cello

STRAUSS Till Eulenspiegels lustige Streiche op. 28*

BALDWIN PIANO
RCA RECORDS*

EIGHTY-NINTH SEASON 1969-1970

Wednesday evening October 22 1969 at 8.30
at Philharmonic Hall, New York

WILLIAM STEINBERG conductor

BEETHOVEN — Overture to 'The consecration of the house' op. 124

BRAHMS — Symphony no. 2 in D op. 73*

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

intermission

MICHAEL TILSON THOMAS conductor

STARER — Concerto for violin, cello and orchestra
Moderato
Presto
Andante
Maestoso - allegro

JOSEPH SILVERSTEIN violin
JULES ESKIN cello

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

BALDWIN PIANO
RCA RECORDS*

EIGHTY-NINTH SEASON 1969-1970

Thursday evening October 23 1969 at 8.30
at the University Field House, Villanova University

MICHAEL TILSON THOMAS conductor

HAYDN	Symphony no. 98 in B flat
	Adagio - allegro
	Adagio cantabile
	Menuetto & trio
	Presto
STRAVINSKY	Variations (Aldous Huxley in memoriam)
IVES	'Three places in New England', an orchestral set
	The 'Saint Gaudens' in Boston Common (Colonel Shaw and his colored regiment)
	Putnam's camp, Redding, Connecticut
	From The Housatonic at Stockbridge

intermission

BRAHMS	Symphony no. 2 in D op. 73*
	Allegro non troppo
	Adagio non troppo
	Allegretto grazioso, quasi andantino
	Allegro con spirito

BALDWIN PIANO
RCA RECORDS*

EIGHTY-NINTH SEASON 1969-1970

Friday evening October 24 1969 at 8.30
at Philharmonic Hall, New York

MICHAEL TILSON THOMAS conductor

BEETHOVEN Overture to 'The consecration of the house' op. 124

STARER Concerto for violin, cello and orchestra

Moderato
Presto
Andante
Maestoso - allegro

JOSEPH SILVERSTEIN violin
JULES ESKIN cello

STRAUSS Till Eulenspiegels lustige Streiche op. 28*

intermission

BRAHMS Symphony no. 2 in D op. 73*

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

BALDWIN PIANO
RCA RECORDS*

Saturday evening, October 25, 1969 at 8:30

THE CARNEGIE HALL CORPORATION

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BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG

Music Director

MICHAEL TILSON THOMAS
Assistant Conductor

First Concert in Series

MICHAEL TILSON THOMAS
Conducting

Mr. Thomas conducts tonight in place of Dr. Steinberg, who is ill.

REVISED PROGRAM

Symphony No. 98 in B-flat — Haydn

Adagio: allegro
Adagio cantabile
Menuetto and trio
Presto

"Three Places in New England", an orchestral set — Ives

The "St. Gaudens" in Boston Common
(Colonel Shaw and his colored regiment)
Putnam's camp, Redding, Connecticut
From The Housatonic at Stockbridge

INTERMISSION

Variations (Aldous Huxley in memoriam) — Stravinsky
First concert performance in New York

La Mer: trois esquisses symphoniques* — Debussy
(The Sea: three symphonic sketches)

De l'aube á midi sur la mer
(From dawn to noon on the sea)
Jeux de vagues
(The playing of the waves)
Dialogue du vent et de la mer
(Dialogue between the wind and the sea)

Thomas D. Perry, Jr., Manager
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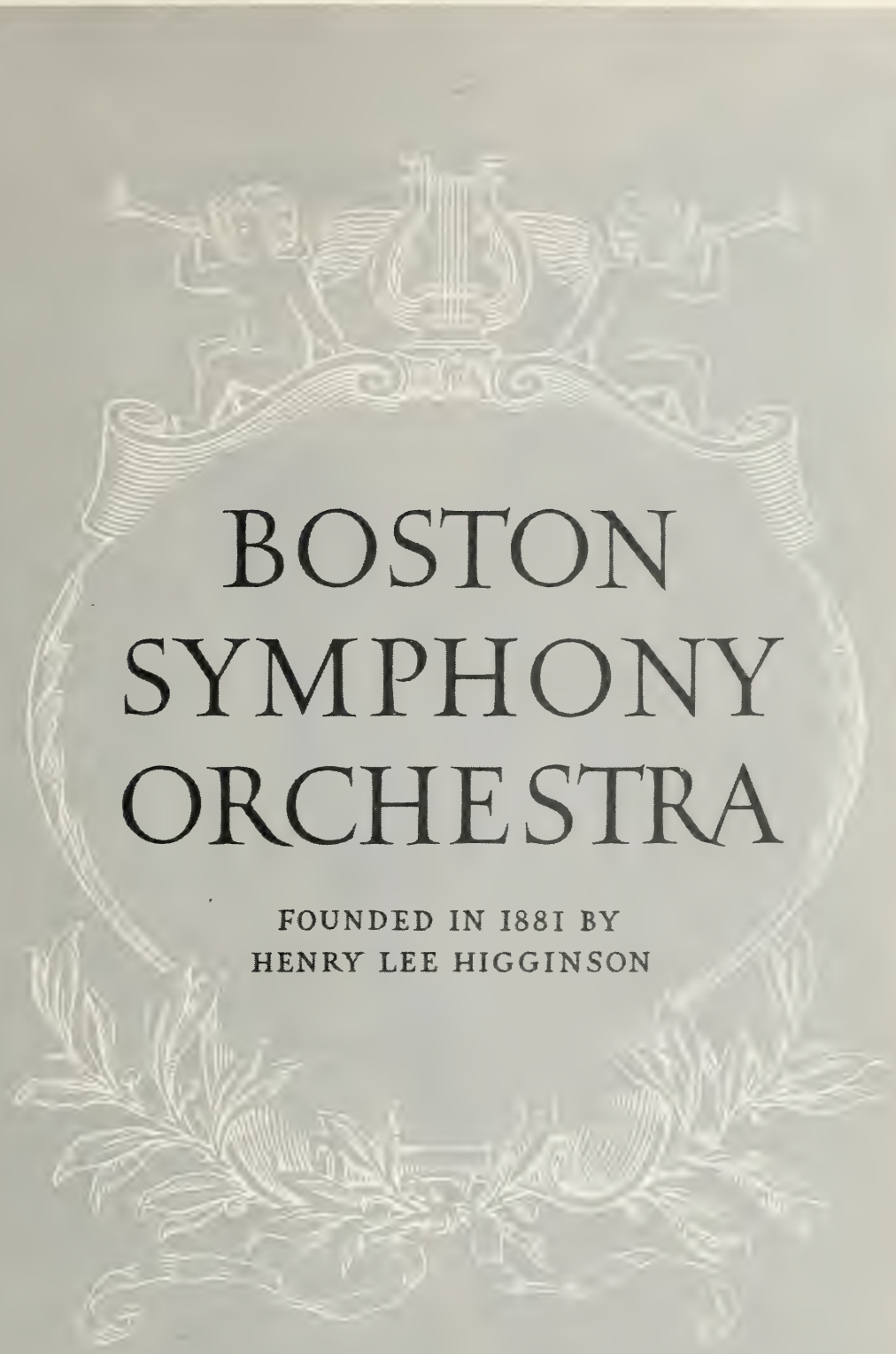
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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theater for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening Concerts he was conductor and piano soloist during this time in performances, many of them premieres by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz–Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in 1968 and '69.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the premiere of the controversial "occult opera," *Elephant Steps,* and was awarded the Koussevitzky Prize in conducting. During 1968/69 season he conducted the Youth Concerts of the Los Angeles Philharmonic and was guest conductor of the Boston Philharmonia. He returned to Tanglewood in 1969 and was involved in the musical preparation of the Berkshire Music Center's *Wozzeck* conducted by Erich Leinsdorf. He is also pianist of the Boston Symphony Chamber Players.

Michael Tilson Thomas made his debut with the Boston Symphony Orchestra on October 10 and 11, 1969 in Symphony Hall, Boston.

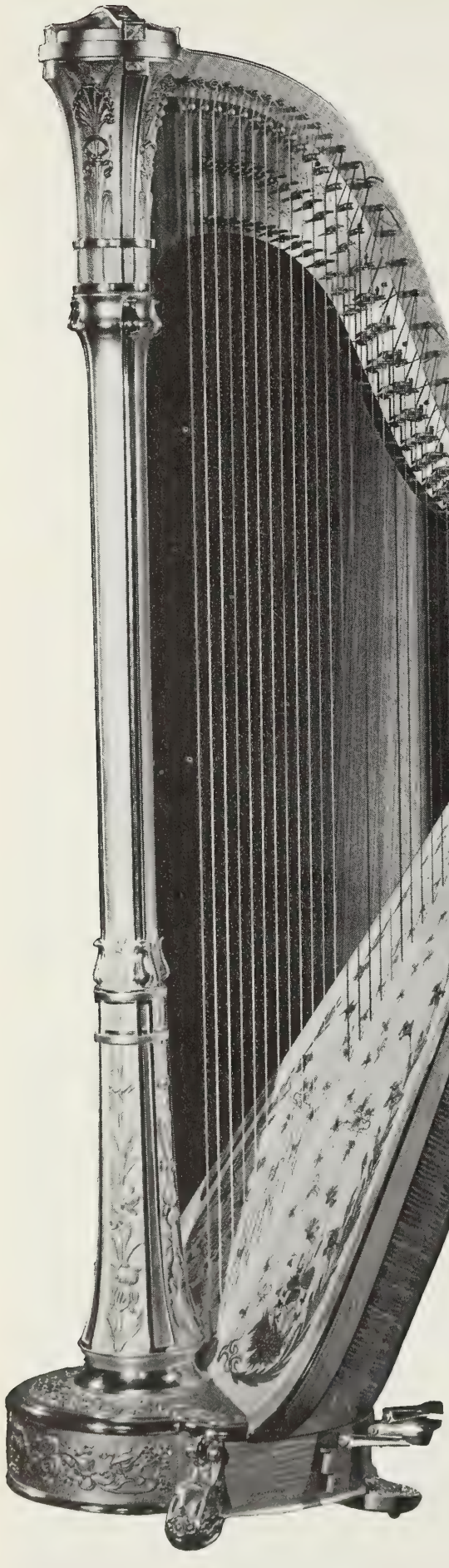


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WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Assistant Conductor*

EIGHTY-NINTH SEASON 1969-1970

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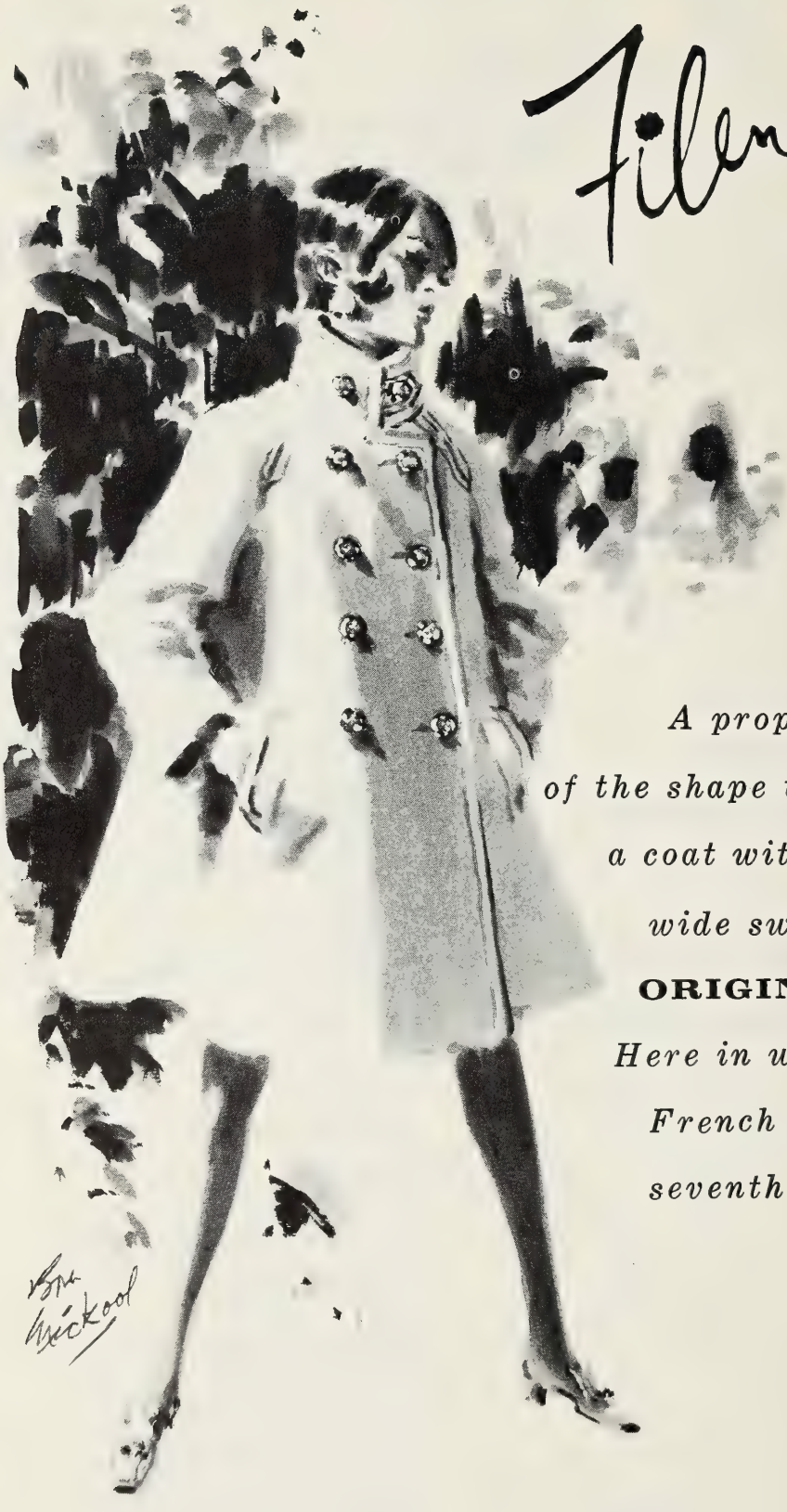
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MICHAEL TILSON THOMAS *Assistant Conductor*

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concertmaster
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

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William Marshall
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Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles F. Dana chair
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
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Bela Wurtzler
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Tuesday evening October 28 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 98 in B flat

Adagio – allegro
Adagio cantabile
Menuetto & trio
Presto

IVES — 'Three places in New England', an orchestral set

The 'St Gaudens' in Boston Common
(Colonel Shaw and his colored regiment)

Putnam's camp, Redding, Connecticut

From The Housatonic at Stockbridge

intermission

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De l'aube à midi sur la mer
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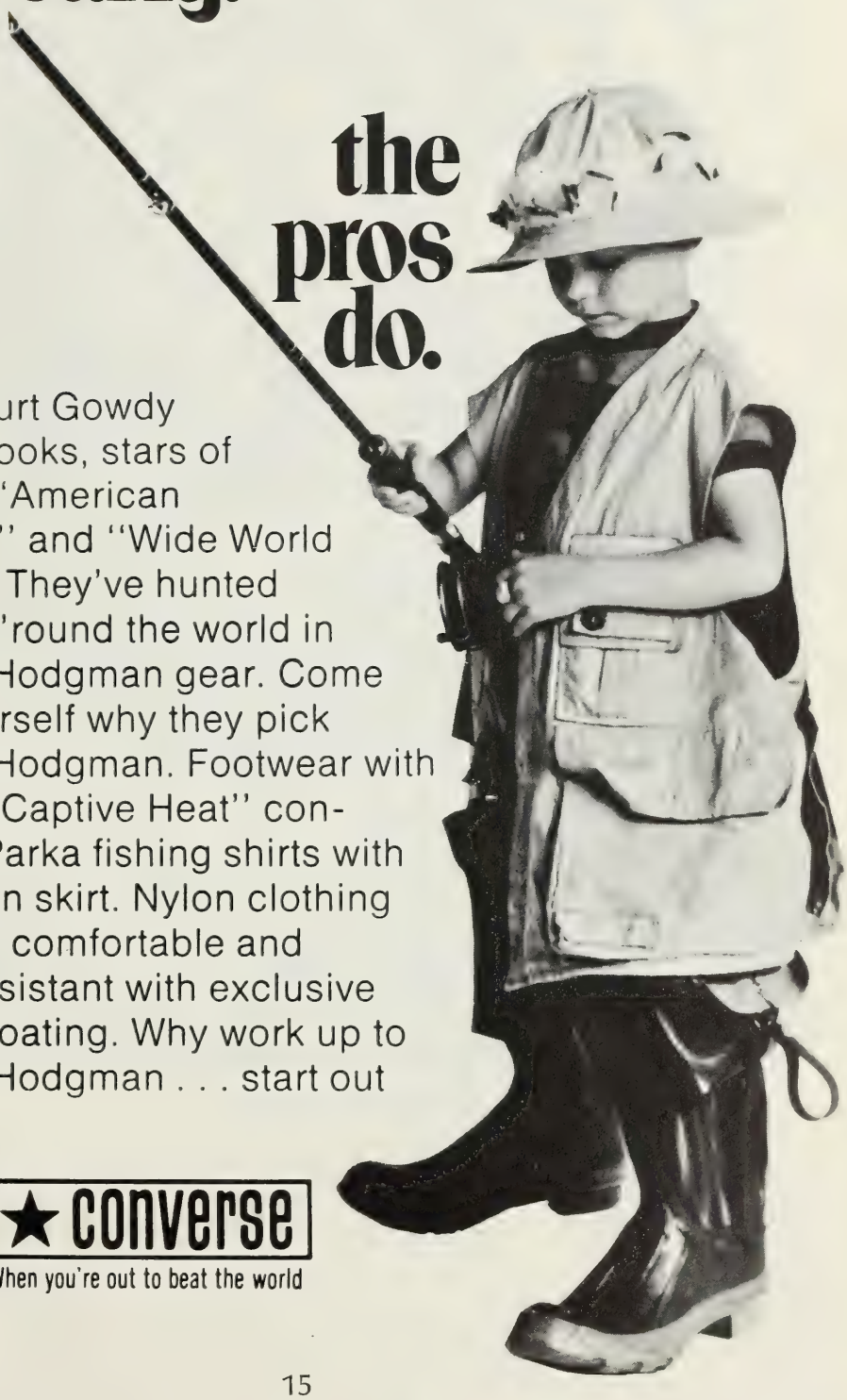
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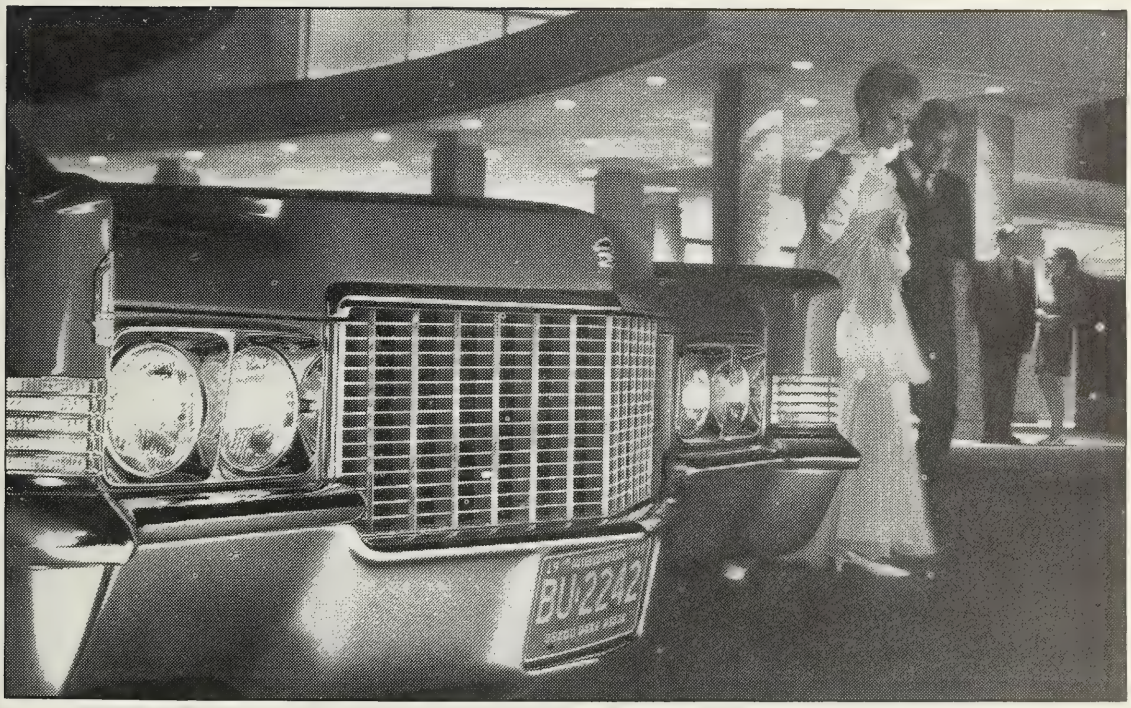
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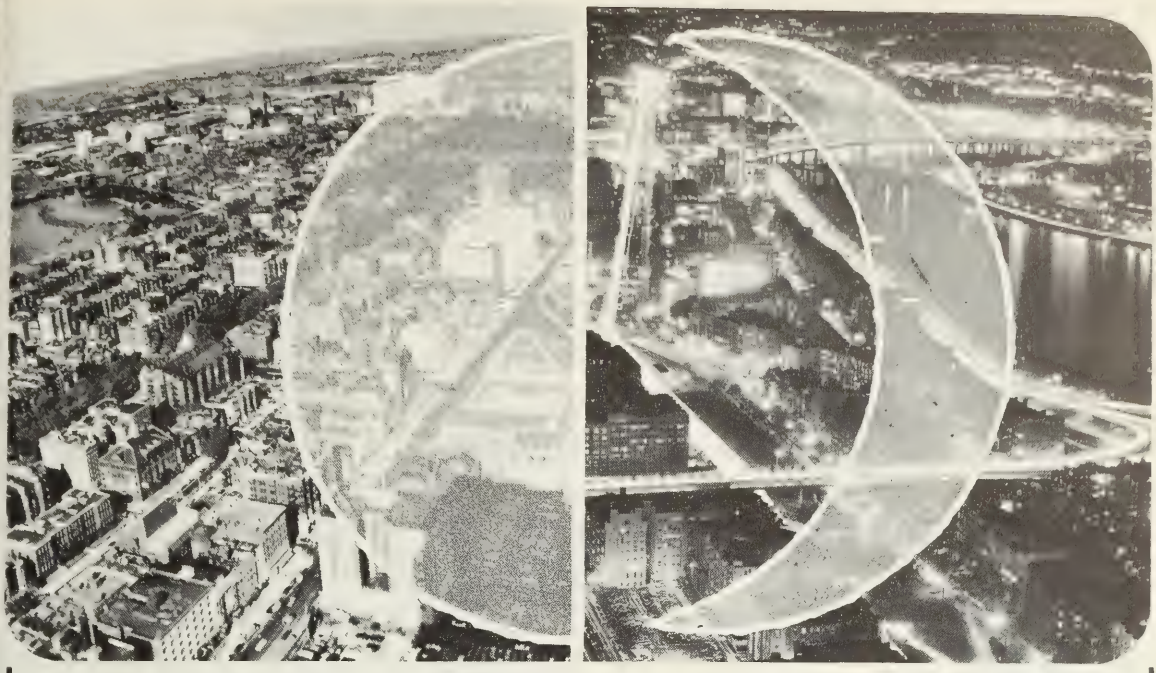
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Serenade in D op. 25

BRAHMS
Piano quartet in C minor op. 60

CARTER
Woodwind quintet

COPLAND
Vitebsk

FINE
Fantasia for string trio

MOZART
Flute quartet in D K. 285

ALBUM TWO

BRAHMS
Horn trio in E flat op. 40

COLGRASS
Variations for four drums and viola

HAIEFF
Three bagatelles for oboe and bassoon

MOZART
Piano quartet in G minor K. 478
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in E flat K. 452

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JOSEPH HAYDN

Symphony no. 98 in B flat

Program note adapted from the notes of John N. Burk

Haydn was born in Rohrau, Austria, on March 31 1732; he died in Vienna on May 31 1809. He composed the Symphony no. 98 in London early in 1792, and it was first performed at the Hanover Square Rooms on March 2 of that year. The Boston Symphony Orchestra first played the Symphony on December 15 and 16 1905, Wilhelm Gericke conducting.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings with solo violin and cembalo in the finale.

This Symphony was the fifth in the first of two series of six, each composed by Haydn for the concerts in London presented by the violinist-impresario Johann Peter Salomon between 1791 and 1795. Haydn presided, according to custom, at the cembalo and afterwards noted in his diary ' the first and last Allegros were encort [*sic*].' There is a passage in the Reminiscences of the English composer Samuel Wesley, which seems, according to H. C. Robbins Landon, to refer to the short keyboard solo in the finale: 'His Performance on the Piano Forte, although not such as to stamp him a first rate artist upon that Instrument, was indisputably neat and distinct. In the Finale of one of his Symphonies is a Passage of attractive Brilliancy, which he has given to the Piano Forte, and which the writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision.' A review of a later performance in *The Morning Chronicle* is indication that this work was singled out for special favor: 'Every instrument is respected by his Muse, for he gives to each his due proportion of efficacy. He does not elevate one and make all the rest contributory as a mere accompaniment, but the subject is taken up by turns with masterly art, and every performer has the means of displaying his talent.'

Donald Tovey remarked in connection with this Symphony that Haydn, for all his scholarly knowledge, was like Verdi, a man well equipped by experience: 'In saying that Haydn was not only an experienced but a learned composer, I have especially in mind the style and forms of this symphony. The Haydnesque animal spirits are moderated though not suppressed in the first movement by highly intellectual themes developed in ways which, though not actually more thoughtful, seem more learned than usual. . . . The slow movement is one of Haydn's broadest and gravest utterances. It might be called his requiem for Mozart, the news of whose death had so deeply shocked him during his London visit.'

Haydn's two sojourns in London were mellow episodes of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by C. F. Pohl in his *Haydn und Mozart in London,* with the commentary of Haydn himself, found in his dairy and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to

curious interest by the report of Haydn's success in Vienna. His early symphonies and chamber works had been brought forward in England. When the 'Professional Concerts' were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the 'Professional Concerts' then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nikolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: 'My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow.' Haydn was naturally hesistant. He was nominally engaged to Prince Anton, the successor of Nikolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of travelling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the 'terms' of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth by coach with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas

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Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Since he was then an obscure young man of twenty, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by 'contrary winds', not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt 'a little frightened, and a little uncomfortable' as the wind increased, most of the passengers being seasick and 'looking like ghosts'.

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the 'late hour' (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: 'In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature.' Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna. A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11 1791, but the first was postponed until March 11) enabled the rival series, the 'Professional Concerts', to begin far in advance (February 7) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as 'leader', and Haydn presided at the cembalo, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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The manager of the 'Professional Concerts', unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792, at the third of which the Symphony no. 98 was first performed, further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs Schroeter, whom Pohl refers to as Haydn's *'Herzensfreundin,'* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: 'Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life.' Haydn was moved to reflection in his old age. Once he said of Mrs Schroeter, pointing to a bundle of her letters: 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her'. It can be doubted whether Haydn's shrewish wife in Vienna, his 'Xantippe', as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which, so he told her husband, she would like to spend her 'widowhood'. Haydn declined to send her the necessary funds, but himself bought the house when he returned to Vienna. Surviving his wife by nine years, he lived to dwell in it as a widower.



CHARLES IVES

'Three places in New England', an orchestral set

Program note adapted from the notes of John N. Burk

Ives was born in Danbury, Connecticut, on October 20 1874; he died in New York on May 19 1954. He made sketches for *Three places in New England* between 1903 and 1908, completed the piece in 1914, and scored it for chamber orchestra in 1929. The first performance was given at Town Hall, New York, on January 10 1931 by members of the Boston Symphony Orchestra, conducted by Nicolas Slonimsky. The first performances by the Boston Symphony Orchestra took place in February 1948; Richard Burgin conducted.

In the printed score (which was published in 1935), the composer does not specify the numbers of each instrument required. Allied instruments are grouped on a single staff. Alternate passages are given, or *ad libitum* indications. He evidently leaves it to the conductor to enforce the parts so as to preserve the balance between winds and strings. The following instruments are called for: flute and piccolo, oboes and english horn (the latter in the third movement only), clarinets, bassoons, horns, trumpets, trombones and tuba, timpani, snare drum, bass drum with cymbals, piano, harp, organ (pedal at the close) and strings (sometimes divided).

The composer prefaced the movements of *Three places in New England* as follows:

I

The 'St Gaudens' in Boston Common
(Col. Shaw and his Colored Regiment)

Moving, — Marching — Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly — swaying us on with you
Towards other Freedom!
The man on horseback, carved from
A native quarry of the world Liberty
And from what your country was made.
You — images of a Divine Law

Carved in the shadow of a saddened heart —
Never light abandoned —
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum-beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, — Marching — Faces of Souls!

II

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-79. Long rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

Once upon a '4th of July', some time ago, as the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band and the songs of the children grow fainter and fainter — when — 'mirabile dictu' — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, but the face is sorrowful — she is pleading with the soldiers not to forget their 'cause' and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the Center — the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to 'listen to the band' and join in the games and dances.

The repertoire of National airs at that time was meagre. Most of them were of English origin. It is a curious fact that a tune very popular with the American soldiers was 'The British Grenadiers'. A captain in one of Putnam's regiments put it to words, which were sung for the first time in 1779 at a patriotic meeting in the Congregational Church in Redding Center; the text is both ardent and interesting.

III

From 'The Housatonic at Stockbridge'
Robert Underwood Johnson

Contented river! in thy dreamy realm —
The cloudy willow and the plumy elm

Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken; . . .

Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will
Imagining thy silver course unseen
Convoyed by two attendant streams of green. . . .

Contented river! and yet over-shy
To mask thy beauty from the eager eye,
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Art thou disquieted — still uncontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim. . . .

Ah! there's a restive ripple, and the swift
Red leaves — September's firstlings — faster drift.

Wouldst thou away!
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

Fragments of tunes (never literally quoted) contemporary with the subjects are discernible in the first two movements. In the Civil War picture, 'Marching through Georgia' and 'Oh! Susanna' are faintly distinguishable. In the second, the Revolutionary movement, 'The British Grenadiers', referred to by the composer in his notes, is prominent. In both, the ineptitudes of a small town band are suggested, and in the second, the overlapping of two bands, not quite together, is worked in, or the simultaneous use of a march rhythm in a tempo ratio of 3 to 4. The conductor of this work's world première, Nicolas Slonimsky, fond of compact, etymological analysis, thus summarized *Three places in New England* (in his book *Music since 1900*): (1) *Colonel Shaw and his Black Regiment,* subtle evocation, with no ethnological literalness; (2) *Putnam Park, Connecticut,* Musicorama of American Revolution, with snatches of contemporary songs and marches in polymetric simultaneity; (3) *The Housatonic at Stockbridge,* an impressionist tone painting exceedingly fluid in rhythm with a set meter.'

Michael Tilson Thomas points out that in *Three places,* Ives used techniques of composition, which have become generally acceptable only in the last few years; it is worth repeating that the piece was conceived and worked out more than fifty years ago. They are detailed here, since the listener may also find them a useful guide to following some of the music's threads:

1. Irrational rhythmic figures in very slow tempi.
2. 'Free' (i.e. unmeasured) figures within strict tempi.
3. Music of contrasting tempi happening simultaneously — as the two bands in *Putnam Park.*
4. Polytonality.
5. Passages where texture of sound replaces thematic material.
6. Half-heard fragments of famous melodies (e.g. 'Marching through Georgia' in the first movement).

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became

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interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives, the father 'experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations'.

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922-23, he published privately a book of 114 songs and the Concord sonata for piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarely legible. Thereafter his health became increasingly bad, and his musical output diminished.

The record of public performance of the music of Charles Ives remained astonishingly sparse until the last ten years or so. At first there were a

notes continued on page 40



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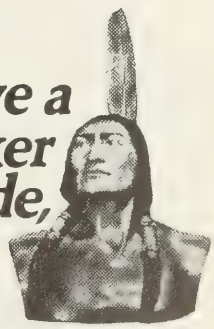
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few intrepid individuals who braved scores appallingly difficult to perform. On January 29 1927, Eugene Goosens, conducting a Pro Musica concert in New York, presented the second movement of the Fourth Symphony, intricate in rhythm, dissonant in counterpoint. The *Times,* reporting the event in retrospect, said 'The music was characterized by a vitality, humor, pathos, and audacity which took the audience by storm'. The reviewer, Olin Downes, remembered how, in 1927, oppressed by the burden of many concerts, he had 'lurched into Town Hall, and as quickly as he sat down, sat up, electrified'.

The Concord sonata (1911–15), introduced in the same Town Hall twelve years later (January 20 1939) by the pianist John Kirkpatrick, who spent ten years learning the piece, surprised Lawrence Gilman into calling it 'the greatest music composed by an American, and the most deeply and essentially American in impulse and implication'. Audiences were less impressed: they booed *Three places in New England* at its first performance in New York, and the general hostility to Ives' work lasted at least until the middle 1940s.

The composer himself was not swayed either by the plaudits of the critics or the derision of the public. A typically uncompromising Yankee, he wrote what he wanted to write, and if audiences were not ready for him, that was their loss. 'The impossibilities of today are the possibilities of tomorrow,' he once wrote; and elsewhere, on the margin of a sketch, 'Keep up our fight! — ART! — hard at it — don't quit because the ladybirds don't like it!'

IGOR STRAVINSKY

Variations (Aldous Huxley in memoriam)

Program note by Michael Tilson Thomas

Stravinsky was born at Oranienbaum on June 17 1882. He composed the Variations during 1963 and 1964, finishing them in Hollywood on October 28 1964. The first performance was given at Chicago on April 17 1965; Robert Craft conducted.

The instrumentation: 2 flutes, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, harp, piano and strings (12 violins, 10 violas, 8 cellos, 6 double basses).

There is a group of Stravinsky's recent works which have in common their concise serial language and their dedications to the dead. They are *In memoriam Dylan Thomas* (1954), *Epitaphium* (1959) (for Prince Max Egon zu Fürstenberg, patron of the Donaueschingen Festival), *Double canon (Raoul Dufy in memoriam)* (1959), *Elegy for J.F.K.* (1964), *Variations (Aldous Huxley in memoriam)* (1964), *Introitus (T.S. Eliot in memoriam)* (1965) and *Requiem canticles* (1966) for Varèse, Giacometti, Evelyn Waugh and others).

The *Variations* are dedicated to the memory of Aldous Huxley, whom Stravinsky first met in London in the thirties, at the time of the publication of *Point counter point.* Their friendship became deeper when they

met again in Hollywood twelve years later. Huxley's omniscience, talent and wit became very much part of the scene *chez* Stravinsky, and at the Monday Evening concerts, where thirteen of Stravinsky's later works have been given their première. The composer was much saddened by his friend's death, which took place on the same day as the assassination of President Kennedy.

The piece consists of twelve sections which exploit contrasts between unisons, block chords, homophony, dense polyphony and small instrumental ensembles within the orchestra. The sections are separated by precisely measured silences or held notes. Unifying elements are: three sections of twelve-part counterpoint (at first in all like, and later unlike instruments), a recurrence of gestures, and an underlying pulse which (with its multiples) remains constant throughout.

Perhaps the most remarkable aspect of the *Variations* is Stravinsky's complete mastery over his serial material. The abstract developmental processes of the piece have been (as always) tempered by his strong intuitive sense (tested at the keyboard) of spontaneity and what must sound. The result in character, articulation, color and form is pure Stravinsky — and another masterwork from the world's youngest and greatest living composer, who was at that time 81. The following listener's guide may be used to follow the course of the Variations:

1. Chords/monody — diverse instruments
2. 12-part polyphony — solo violins
3. Polyphony/homophony — flutes
4. Polyphony/articulation — oboe and bassoons
5. 12-part polyphony — violas and double basses
6. Monody/polyphony — flutes; then diverse instruments
7. Chords/polyphony — winds, strings, piano, harp/trombones
8. Polyphony/articulation — strings/winds
9. Chords/monody — trombones/flutes
10. Fugato — strings and piano
11. 12-part polyphony — wind
12. Chords/monody — quasi-recapitulation of no. 1

In a note written just before the first performance Stravinsky remarked about the work: 'I may say that [listeners] should not look for the boundary lines of the individual variations, but try instead to hear the piece as a whole. And on second thought I *can* recommend one guide, the orchestra itself. The use of families and individuals in contrast is a principal projective element of the form, especially of its symmetries and reversibles. The leading solo roles are those of the flutes, bassoons, and trombones; and perhaps my economy is inconsistent in that the trumpet and horn families have in comparison so little to do; I needed only a spot of red, however, and a spot of blue. I might add that the orchestral *dramatis personae* is unusual in that four rather than the standard five string parts are required (there is only one division of violins) and that each must be of equal weight. Percussion instruments are not used, but their position is occupied by the piano and harp which appear as a couple (married).'

CLAUDE DEBUSSY

La mer (The sea), three symphonic sketches

Program note by John N. Burk

Debussy was born in Saint-Germain (Seine-et-Oise) on August 22 1862; he died in Paris on March 25 1918. He composed *La mer* during the years 1903-1905. The first performance was given at the Concerts Lamoureux in Paris on Octobe 15 1905. Karl Muck conducted the first performance by the Boston Symphony Orchestra on March 1 1907.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, timpani, cymbals, triangle, tam-tam, glockenspiel (or celesta), bass drum, 2 harps and strings.

The score was published in 1909 and showed several revisions of the original 1907 version.

When Debussy composed *'La mer: trois esquisses symphoniques',* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about 'my old friend the sea, always innumerable and beautiful'. He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, 'because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties'. When he went to the country in the summer of 1903, two years before the completion of *La mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): 'You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea].You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought.'

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's 'The wave'. In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *'Poissons d'or',* of 1907 was named from a piece of lacquer in his possession.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as 'a new phase in M. Debussy's evolution: the inspiration is more robust, the colors are stronger, the lines more definite.' Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been 'an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical.'

It would be hard to think of a score more elusive than *La mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and english horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

'Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination". So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

'Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.'

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COMPOSER FROM CONNECTICUT

by John N. Burk

Occasionally a composer has tried to account for his creative impulse (or, in modern parlance, 'motivation'). Robert Schumann, in a generalization applicable to himself, wrote: 'People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever'.

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction — or rather 'postlude'; characteristically, the composer puts his remarks on the last page. — 'Various authors have various reasons for bringing out a book — some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothes-line. . . .'

The inference is that Ives, among composers a special case comparable to none, wrote music simply from inclination, without thought of performance, recognition, or profit. He was never found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music was performed. The book of songs was privately printed for his 'friends' rather than the world at large. He made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the 'clothes-line' of clear print — to give himself the satisfaction, perhaps, of an ordered sense of what he had done, and incidentally to allow anyone who might be interested a chance to look them over. (Instead of the usual copyright warning, the book bears this legend — 'As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc.' There is also this remark: 'This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts.' The result, of course, is that the book has become a collector's item.)

Music as a sole pursuit, a profession, he gladly abjured, and was willing to forfeit the gloss of expertness that goes with professionalism. An 'art-activity', he wrote, is better as a 'part of life', playing 'some fundamental share in the common work of the world', than if it were a self-sufficient entity. Acceptance of art as an end in itself is like 'sinking back into the soft state of mind (or possibly a non-state of mind) that may accept "art for art's sake" ', tending 'to shrink rather than toughen up the hitting muscles'.

His artist's proclivities were never withdrawn or precious — they remained consistent with his workaday life and the people around him; at the same time he kept his creative thoughts unmodified by any consideration of the musical market place. He called this equilibrium in his life a spiritual 'sturdiness' — a 'sturdiness which shows itself in a close union between spiritual life and the ordinary business of life'. Ives suggested for the artistic well-being of 'professional' composers that 'for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life — '. So, one notes a clear distinction in Ives' creed as creative artist. His music sprang from the human understanding which comes from participation in the workaday world, but the resulting music did and does not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to Ives', has taken issue on this point. Without telling us what he would do with a potato field or analyzing his motives for writing his book 'Our New Music', Copland has there devoted an interesting chapter to 'The Ives case', in which he examines the Song collection, singles out many gems and a few worthless items, — Ives himself specified in his book eight songs which 'have little or no musical value (a statement which does not mean to imply that the others have any too much of it)'. Their usefulness, if any, according to the composer, is to show students 'what not to sing'—and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of 'expediency' whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

'No artist,' writes Copland, 'creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?' Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a 'deeply moving' climax which is 'not sustained', Copland decides that this must indeed be the reason. 'Weaknesses such as these and others — and it would be foolish to gloss them over — arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist — but what he most shamefully and tragically lacked was an audience. "Why do you write so much — which no one ever sees?" his friends asked. And we can only echo, "Why, indeed?" and admire the courage and perseverance of the man and the artist.

'Little wonder, then, if we find Ives overtimid in presenting the songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

'This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience — not a passive audience but an active one — an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born.'

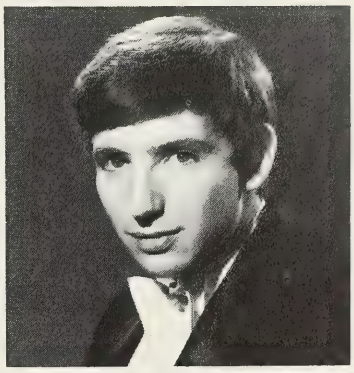
It would be a complete mistake to look upon Charles Ives as having been a recluse or an ivory tower artist. The life of everyday people, the country village, the town band, and its popular tunes — these interested him and became the subjects of such scores as the 'Three places in New England'. His friends reported that he was not an unsociable man — he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributed his success. It was the subjection of his music, to him intimate and personal, to the concert world that he withheld. No tennis player was ever more eager to keep his 'amateur' standing. The world of commerce was his life, gladly embraced by him, but music he kept to himself. His shyness of reporters, photographers, and all forms of publicity are thus understandable.

To his friend Henry Bellamann, Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: 'My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an "average man" and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music.'

Those who knew him did not see an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness was nothing else than the carefully guarded privilege

of complete independence. He berated the composer who courts success by wooing the popular ear with the soothing chichés of custom. He asked whether such a composer has not been drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?' Elsewhere he said of this type of composer — 'his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything.' The composer, as if hesitant to intrude his convictions, left 'each man to answer for himself'. But neither did this hardy puritan of his art leave any doubt about his own views and intentions.

THE ASSISTANT CONDUCTOR



MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

NEW MEMBERS OF THE ORCHESTRA



Ramon Scavelli

ANN HOBSON, who has been appointed to the second harp position this season, was born in Philadelphia. She started learning the piano with her mother, who was formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school Ann Hobson began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Music Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966. During her last year at the Institute, she occasionally traveled to Pittsburgh to play second harp with the Symphony, and in the fall of 1966, Ann Hobson became principal harp of the Washington National Symphony, where she remained until her appointment to the Boston Symphony. During past years she has taken part in the Marlboro Music Festival, and has been a faculty member of the Philadelphia Musical Academy.



IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last three years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szerying and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. Early this year she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony after her successful audition in August.

MUSIC — THE WORLD'S LANGUAGE

The means of transportation have advanced so far that Man has visited the moon. The means of communication have developed to so sophisticated a level that Man has instant communication with the opposite side of the globe. Our world has become very small.

The time has come for every man to hold 'dialogue' with his neighbor. This new age is the 'Information society'. Labor is being fast eliminated thanks to the machine. The computer stores up our society. Man experiences a new worth in man. Is it not time that man alone can discover his rich potential, the true satisfaction of the human spirit and a worthwhile life? Such satisfaction of the human spirit will spur on the exploration of the arts, for the fine arts are food for man's soul in the 'Information society'. Among the fine arts the aspirations of music are particularly significant. Music is the world's language.

For these reasons the Tokyo Junior Chamber of Commerce wishes to carry out an exchange program of artists throughout the world by establishing an 'International Artist Exchange Program'. As the first step in this exchange we are very glad to co-operate in the exchange of Carol Procter, cellist of the Boston Symphony Orchestra, with Hidenobu Tsuchida, cellist of the Japan Philharmonic Symphony Orchestra. If you support our program, we should warmly appreciate your contribution to our 'International Artist Exchange Program', which will be accepted either at our Headquarters in Tokyo or at the administrative offices of the Boston Symphony Orchestra.

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THE CABOT-CAHNERS ROOM

In appreciation of generous gifts from Louis Cabot and from Norman Cahners, the Ancient Instruments Room in Symphony Hall has been renamed the Cabot-Cahners Room.

Mrs Louis Cabot and Mrs Norman Cahners were founders of the Council of Friends of the Boston Symphony. They served for six years as co-chairmen of the Council of Friends, and the gifts are made specifically to create a new Friends lounge, suitable also for meetings and press conferences. The lounge will come into being when the offices and public rooms of Symphony Hall are structurally altered in a year or two. In the meantime, the Trustees of the Boston Symphony Orchestra wish to express their gratitude, by the renaming of the Ancient Instruments Room, both for the gifts of money, and for the devoted service to the Orchestra of Mrs Cabot and Mrs Cahners.

EXHIBITION

The exhibition on view in the gallery is of paintings and drawings by Virginia Precourt. It will continue through November 22. These pictures are unusual in construction. Mrs Precourt mixes stone, varying in size from powder to pebbles, with pigments and a plastic binder, then pours the mixture in layers on a base of masonite or similar material. In some cases a layer is dried before the application of another; in other cases, the layers are allowed to run together. The dried layers are etched by knives, needles and razors and rubbed with various abrasives, cloths or solvents to produce various effects.

Mrs Precourt lives in Dover, Massachusetts; her husband is Harry A. Precourt; her elder son has graduated from Princeton and is an officer in the Navy; her younger son, a graduate of Noble and Greenough School, is a senior at Hamilton College.

RECENT RECORD RELEASES

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BEETHOVEN
Symphonies nos. 9 and 5
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A survivor from Warsaw op. 46
Sherrill Milnes *narrator* — LSC 7055 (2 records)

BRAHMS
Ein deutsches Requiem op. 45
Montserrat Caballé *soprano,* Sherrill Milnes *baritone*
New England Conservatory Chorus
with
Four serious songs op. 121
Sherrill Milnes *baritone* & Erich Leinsdorf *piano*
LSC 7054 (2 records)

MOZART
Symphonies nos. 36 ('The Linz') and 39 LSC 3097

PROKOFIEV
Piano concerto no. 5
John Browning *piano*
with
WEILL
Suite from 'The threepenny opera' LSC 3121

SCHARWENKA
Piano concerto no. 1 op. 32
Earl Wild *piano*
with
Solo works for piano by BALAKIREV, MEDTNER & D'ALBERT
LSC 3080

BOSTON SYMPHONY ORCHESTRA directed by
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BERLIOZ
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DAHL	Duettino concertante for flute & percussion
MARTINU	Nonet
POULENC	Sextet
SCHUBERT	'Trout' quintet
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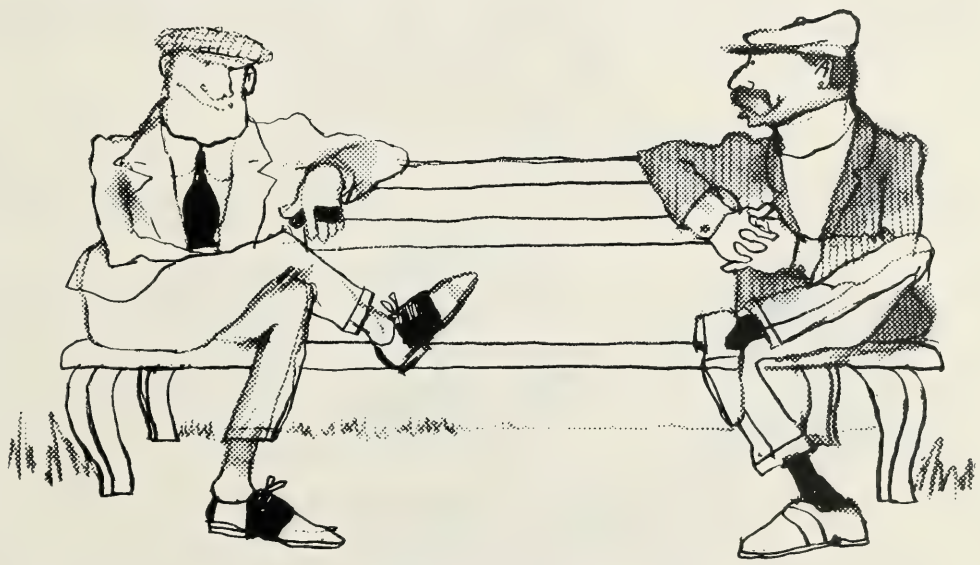
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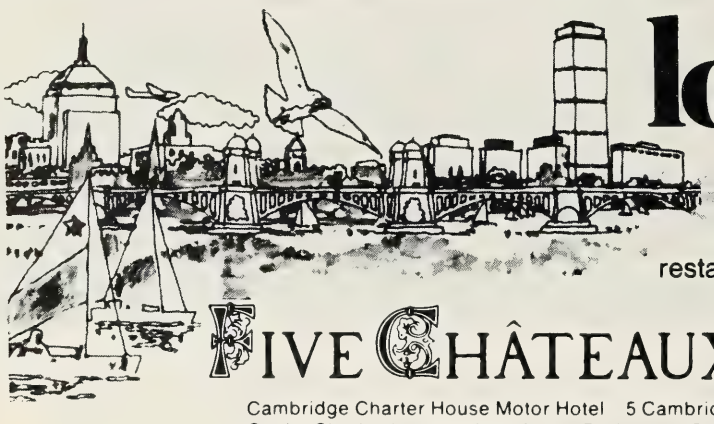
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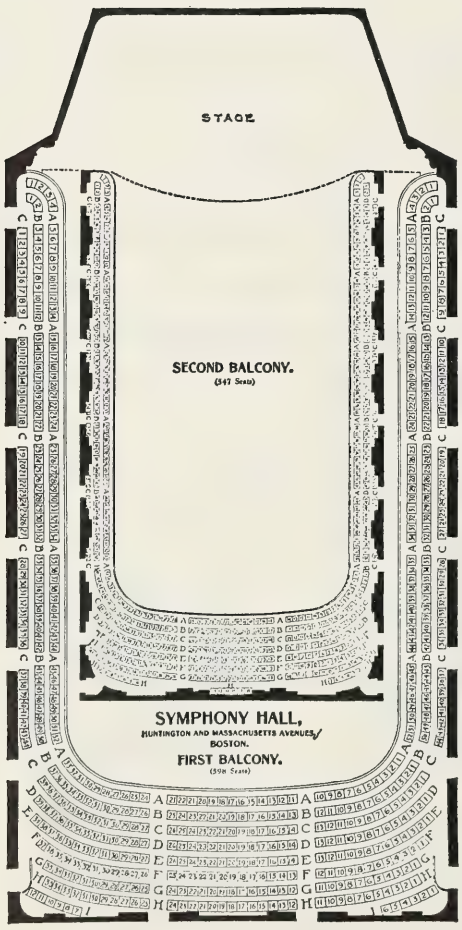
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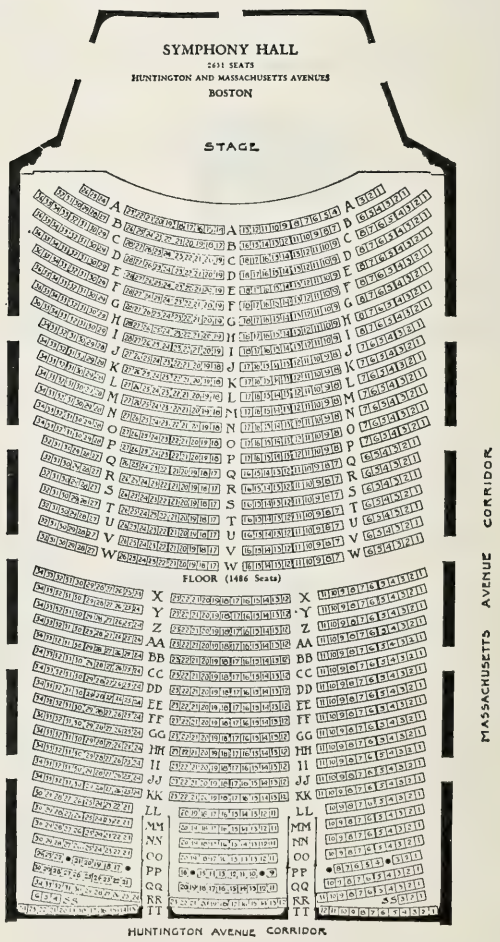
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BRAHMS	Symphony no. 4 in E minor op. 98*

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Tuesday evening November 25 1969 at 8.30

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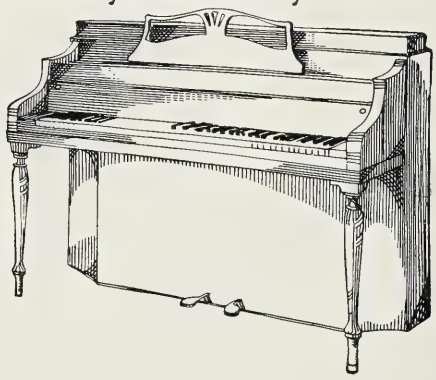
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CARLO MARIA GIULINI *conductor*

BONPORTI — Concerto a quattro in D op. 11 no. 8
(transcribed by Guglielmo Barblan)

Allegro
Largo
Allegro vivace

SCHUBERT — Symphony no. 4 in C minor 'Tragic'

Adagio molto – allegro vivace
Andante
Menuetto: allegro vivace
Allegro assai

intermission

PIZZETTI — Prelude to 'Fedra'

MUSSORGSKY — Pictures at an exhibition, pieces for piano
(arranged for orchestra by Maurice Ravel)

Promenade – Gnomus (the gnome) – Promenade – Il vecchio castello (the old castle) – Promenade – Tuileries (children in the Tuileries gardens) – Bydlo (ox cart) – Promenade – Ballet of chicks in their shells – Samuel Goldenberg and Schmuyle – Limoges, the market – Catacombs – Con mortuis in lingua mortua (with the dead in a dead language) – The hut on hens' legs (Baba Yaga the witch) – The great gate of Kiev

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FRANCESCO BONPORTI

Concerto a quattro in D op. 11 no. 8

Program note by Andrew Raeburn

Bonporti, born at Trento, Italy, was baptised there on June 11 1672; he died at Padua on December 19 1749. The concerti of opus 11 were probably issued between 1714 and 1720.

The instrumentation: violins in three parts, cellos, basses and keyboard continuo. The concerto has been transcribed and edited by Guglielmo Barblan.

'A noble dilettante of music', as he called himself, Bonporti came from a wealthy Trentine family. He studied first in his home town, then at the Jesuit College in Innsbruck, and finally became a student of theology in Rome at the Collegio Germanico. As for his musical training, it seems probable that he studied with Arcangelo Corelli and Giuseppe Pitoni while he was in Rome. He returned to Trento in 1695 and was ordained priest, two years later being appointed to a minor office at the Cathedral, which he was to hold for more than forty years.

He composed for his own amusement apparently, though he was not averse to using his compositions as a tool for his own self-aggrandisement. The first set of Trio sonatas he dedicated to the Prince-Bishop of Trento, and later he sent copies of his compositions to emperors, princes, electors, archbishops and cardinals. Although Bonporti himself remained at Trento, his music — possibly handed by the dedicatees to their own hired musicians — became well known in Europe, perhaps better than the composer himself ever realized. Francesco Veracini, one of the century's most illustrious virtuosi, played Bonporti's works for violin during his tours, and several volumes of his pieces were reprinted in London and Amsterdam. Bach apparently copied out several of Bonporti's compositions, which were for some years erroneously ascribed to the German master since they were in his handwriting.

The dedications did not succeed to any appreciable extent in his obtaining preferment. Bonporti never received the canonry at Trento, for which he had ambitions all his life, and he eventually retired in 1740 to Padua, where he lived quietly until his death. His one distinction seems to have been the title *Famigliare Aulico,* which the Emperor Charles VI dubbed him in 1727.

The ten concerti grossi of opus 11 were dedicated — in their second edition — to Francis, Duke of Lorraine and Bavaria, Imperial Vicar-General of Hungary. No. 8 is in three movements, and the style is reminiscent, as one might well expect, of Bonporti's contemporary, Antonio Vivaldi. A solo violin plays a considerable part in the two outer movements.

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FRANZ SCHUBERT

Symphony no. 4 in C minor 'Tragic'

Program note by John N. Burk

Schubert was born on January 31 1797 at Lichtenthal, then a suburb of Vienna; he died in Vienna on November 19 1828. He completed the Fourth symphony on April 27 1816. The first public performance was probably given by the Euterpe Musical Society in Leipzig on November 19 1849 (exactly twenty-one years after Schubert's death); August Ferdinand Riccius conducted. In England, August Manns introduced it at the Crystal Palace in Sydenham on February 29 1869. A performance by Sam Franko's American Symphony Orchestra in New York, on March 26 1901, was announced as the first in this country. Theodore Thomas conducted the Andante in Boston on December 23 1871, and this movement only was first performed by the Boston Symphony Orchestra on March 14 1884, Georg Henschel conducting. The first complete performance of the Symphony was conducted by Pierre Monteux on April 8 1921.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The tardy appearance of Schubert's Fourth symphony in publication and performance is a fair example of the snail-like emergence of the Schubert heritage into the daylight of publication, performance, and general attention. Not one of his symphonies was published while he lived, nor adequately performed in a public concert. The two symphonies of his maturity — the great C major and the 'Unfinished', were dug out and performed by individual enthusiasts in 1839 and 1867 respectively. The first six symphonies were left to lie in oblivion as early works. The Thematic Catalogue by Otto Erich Deutsch shows that the first four were first published in 1884, in the *Gesamtausgabe*, the Fifth in the following year, and the Sixth in 1895. (The Andante of the Fourth was published by Peters in 1871.) Only the Fourth and Fifth had been published in four hand piano arrangements (how much of their special delicate fragrance could have been divined by home readers in that once eagerly cultivated but slightly barbarous combination?). Only when these six symphonies, which as much as any in existence have the special charm of youth, became at last accessible in full score could they win their way into the permanent affection of the musical world. (It is perhaps an indication of the changed attitude towards Schubert and orchestral music in general that all of his eight symphonies, in seventy-nine different performances, are available at this moment on phonograph records.)

The full score of the Fourth symphony therefore did not appear until sixty-eight years after Schubert had written it as a boy of nineteen. He evidently intended it for the amateur group to which he belonged (sitting in at viola), and which performed symphonies (not too difficult) at the Gundelhof, under the direction of the violinist Otto Hatwig.

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The pre-publication performances were made possible by the crusading energies of Sir George Grove, who journeyed to Vienna in 1867, made copies from the manuscripts of this Symphony and the Sixth, then in the possession of Nikolaus Dumba. 'Even in Vienna,' wrote Sir George, the dauntless Schubertian, 'he is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs of England, or, as we should imagine, by the countrymen of one of the most remarkable geniuses that ever was born or resided in Vienna. . . . In general, the Viennese are cold towards their great brother; and so, I regret to say, we found the chief musicians in the large towns of more northern Germany.'

If the Symphony justifies its title (which appears on the manuscript as a later addition) it is in the introductory adagio, which is in the dark mood characteristic of some of the later songs. The finale again establishes the C minor tonality, begins incisively, and develops climaxes almost violent. But each of these movements ends roundly in C major. Schubert does not seem to strive toward the brighter mood, while conquering tragedy, as Beethoven does. He rather loses his gloom as his youthful and more natural symphonic cheerfulness prevails. The main theme of the first movement (allegro vivace) has the surge and fall on a half tone which was once the Romantic convention for a sigh in music. The last movement seems to aim at frenzy, but it emerges exuberant instead. Schubert here spins his figures, acquires momentum, and runs into lengths much in the manner of his great C major, yet hardly with equal results. The motto theme of this movement strangely suggests the opening theme of the Hebrides Overture, although Mendelssohn had certainly not seen Schubert's score when he wrote his own in 1830. There is a more plausible resemblance (general and not thematic) between this Symphony and Beethoven's String quartet op. 18 no. 3, in C minor. There is in each a kind of controlled power of supple chromaticism, especially evident in Schubert's Finale, and in his entirely entrancing Minuet. The Andante in A flat is a lyric movement of unabashed sentiment (dolce), its course twice interrupted by a more stormy section. The quieter mood prevails. Perhaps someone can explain why the charm of this slow movement as first published and separately heard did not sooner inspire curiosity about the surrounding movements.

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ILDEBRANDO PIZZETTI

Prelude to 'Fedra'

Program note by Andrew Raeburn

Pizzetti was born in Parma on September 20 1880; he died in Rome on February 13 1968. His opera *Fedra* was first performed under the direction of Gino Marinuzzi at La Scala, Milan, on March 20 1915.

The instrumentation of the Prelude: 3 flutes, 2 oboes, english horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, celeste, 2 harps and strings.

Fedra was Pizzetti's first published opera. Something of a musical rebel and, as his biographer Guido Gatti remarked, 'an inexorable castigator of evil customs in music', Pizzetti had rejected and destroyed several earlier attempts he had made to compose in the operatic form. In his twenties he became interested in ancient Greek literature, and turned to the myth of Hippolytus and Phaedra as a subject. He tried using Euripides' *Hippolytus* as a libretto, but found it unsatisfactory; then he began to write his own, with similar lack of success. Finally Gabriele D'Annunzio offered to adapt his recently finished play *Fedra,* an offer which was readily accepted, and Pizzetti worked on the opera for three years, finishing the score in 1912.

The plot of *Fedra* is based on the classical myth which tells how Hippolytus, bastard son of King Theseus of Athens, is devoted to the chaste goddess Artemis. Aphrodite, goddess of love, is insulted by his aggressive virginity and determines to punish him. She causes Theseus' wife Phaedra to fall passionately in love with her step-son. Phaedra confesses her passion to Hippolytus but he angrily rejects her. Tearing her clothes and crying out, like Potiphar's wife, that she has been ravished, Phaedra hangs herself, first having written a note accusing Hippolytus of her rape. Theseus finds the note, puts a curse on his son and banishes him. As the young man is leaving Athens, his chariot is broken, and he is dragged to death by his horses.

Pizzetti, who continued composing until he was well into his eighties (his music drama *Clitennestra* was first performed at La Scala in 1965), wanted, as a boy, to be a famous playwright. But at the age of 15 he entered the Parma Conservatory of Music (where Arturo Toscanini preceded him nearly twenty years earlier), and graduated with honors in 1901. During the next years he taught and conducted, acting as assistant to the distinguished conductor Cleofonte Campanini at the Parma Opera. He spent the four years before 1907 in Florence where he composed several pieces. Already his own severest critic, he wrote adversely of his work at that time: 'Unable to create new forms, I had to accept those which already existed and which I felt were inimical and did violence to my own feelings.' He joined the faculty of the Parma Conservatory, then moved again in 1909 to Florence where he became professor of composition, and later director, at the Istituto Musicale.

From Florence he went to Milan in 1925 to become director of the Conservatory. Twelve years later he moved to Rome to assume a professorial chair of composition at the Accademia di Santa Cecilia, of which he became president between 1948 and 1951.

Throughout his life he divided his time between teaching, composing and writing about music. There are twelve published operas of which the last, *Assassinio nella cattedrale,* based on T. S. Eliot's *Murder in the cathedral,* was well reviewed at its first production at La Scala in 1957. Pizzetti wrote incidental music to several plays, including Aeschylus' *Agamemnon* and Shakespeare's *As you like it.* In addition he composed many choral works, songs, chamber music and pieces for orchestra.

As a writer, he was equally busy. During the early years of the century he was music critic of several magazines, including *Le Secolo* in Milan and later the *Nazione* in Florence. His criticism reflected his own uncompromising standards, and the harshness of many of his reviews made him unpopular with his musical contemporaries. He wrote several books and articles on subjects ranging from Greek music to eighteenth century Italian music to a biography of Paganini.

When *Fedra* was first produced, it became the concrete symbol of a modernist group centered around Pizzetti. Marking a reaction from the traditional lyric opera, the work seemed to its supporters to open a new chapter in the history of opera. Pizzetti claimed that the function of music in opera is solely to serve the drama — a theory which meant the rejection of the set aria and the substitution of a declamatory style of singing. D'Annunzio turned musical historian for the occasion and announced that Pizzetti had solved a grave musical problem and had filled the gap in Italian serious opera since the last half of the seventeenth century!

The foundations of the new style which Pizzetti laid down in *Fedra* were hardly built upon except by the composer himself in his later works. The audience in 1915 was none too friendly; nor were the critics. In any case, there was more attention focused on the war in March 1915 — Italy was only two months away from total involvement — than on a revolution in the history of opera. The revivals of *Fedra* in Rome (1935) under Tullio Serafin, and at La Scala (1939) under Franco Capuana, were much better received.

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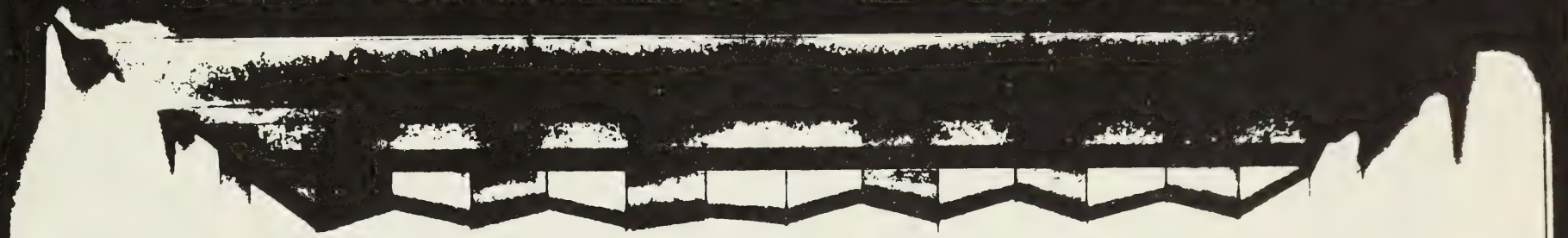


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MODESTE MUSSORGSKY

Pictures at an exhibition, pieces for piano (arranged for orchestra by Maurice Ravel)

Program note by James Lyons

Mussorgsky was born at Karevo in the government of Pskov on March 21 1839; he died in St Petersburg on March 28 1881. He composed his pieces for piano in June 1874. Ravel orchestrated them in 1922, and the first performance was conducted by Serge Koussevitzky at the Paris Opéra on October 19 1922 at a 'Koussevitzky concert'. The first performance by the Boston Symphony, which was also the American première, took place on November 7 1924; Koussevitzky was again the conductor.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, alto saxophone, 2 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tam tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

THE COMPOSER

Murderers and madmen have made their share of music history, and it is not inconsiderable. On grounds of irrelevance the unpretty details of this matter are as often as not ignored, or else sugar-coated to read like a Hollywood scenario ('good taste' being itself a persuasive rationalization whenever convenient). But biographical realities cannot properly be romanticized away in ambiguous prose, nor forever minimized in condescending footnotes. And the irony of it is that there is no need to adopt a defensive posture in the first place. For the writing of music is after all, with due allowance for 'inspiration' and other such intangibles, essentially a human endeavor. In that perspective, should not the demographic column captioned 'Composers' yield about the same range of individual differences as any other?

If so, it follows that the several standard extremes of deviant behavior among composers (as in any select population) are a very long way from the mean. The efficacy of this logic is unassailable, even granted that it fails to account for certain data which probably would be beyond the most sophisticated factor analysis anyhow. In any case, solid bourgeois family types predominate among creative musicians and always have — along with those many 'loners' able to function (effectively, whether or not comfortably) within the minimal norms of society.

In life as in statistics, however, interest inevitably focuses on the exceptional, on what psychometricians (with unintentional disparagement) call the idiosyncratic. And as rarely as homicide and psychosis may be encountered in the annals of musical eminence, there is another frightful human condition which is rarer still in this highly-specialized division of labor. Indeed, it is a condition to which even the unique word 'unique' may be applied with a measure of certitude.

The sad hyperbole is documented all too quickly: among the composers acknowledged to have had 'greatness' there has been one and only one case diagnosed unequivocally as the Korsakov (no kin of Rimsky) syndrome — a clinical euphemism for the affliction that is manifest in recurrent and ever more hideous lost weekends. In short, that bizarre genius Modeste Petrovich Mussorgsky may be said to have drunk himself into his grave. He was partially paralyzed and in terrible agony when he died, barely a week after his forty-second birthday.

Such unpleasant facts are pertinent to aesthetic end-products chiefly to the extent that much of the standard 'background' material is obviated. What there is of it — which leaves us with many unanswered questions about this profoundly original musician—may be summarized as follows.

An epileptic as well as an alcoholic (so Vladimir Stasov confided to Mily Balakirev), Mussorgsky was a progressively more and more disturbed personality whose mind and body never really recovered from a youthful 'nervous breakdown' of unusual severity. We know next to nothing about his childhood other than the broad outlines and a few incidents. Superficially considered, it may have been blissful. Certainly the youngster was protected as if he were the most precious hothouse flower. But this hardly could have prepared him for the cruel vicissitudes that lay ahead. (All contemporary descriptions of him, man and boy, agree that he was naïvely childlike, gentle in disposition, but also 'soft' in character and inclined to retreat from any challenging situation rather than try to cope.) Musically, his earliest years were busy if unsystematic. As the doted-upon scion of a rich landowning family — which would go broke with the abolition of serfdom in 1861 — Modeste was at least assured of the traditional upper-class access to proficiency in piano. Mastering this instrument may have been the only skill he ever acquired, but the combined strength of his aptitude and his motivation to excel was formidable; it is chronicled that at age nine he successfully performed a John Field concerto before a large invited audience at the Mussorgsky estate.

Yet at age thirteen this same spoiled, sensitive prodigy was plunged into the rough and tough regimen of a military school. The new milieu must have triggered unremitting terror, because it was there that Mussorgsky discovered the solace of alcohol even as he was crossing the threshold into adolescence. Upon graduating, already an incipient dipsomaniac at seventeen, he took his predestined place in the Preobrajensky Guards. The elevation from cadet to officer only worsened Mussorgsky's plight. The commanding general, it seems, equated manhood with capacity for liquor. Predictably, this did not augur well for Ensign Mussorgsky. As it turned out, his army experience was a personal disaster. At age nineteen he was allowed to resign from the regiment, his liver irreparably damaged and his tender psyche in tatters.

But for two unhappy sinecures in the civil service, the composer was never again to be gainfully employed except for odd jobs as an accompanist and the very occasional luxury of a private pupil. The second half of his brief span is much better documented than the first (a substantial body of correspondence is extant), yet finally we are left with few insights. The man Mussorgsky remains an enigma. His love life, for example, evidently was nonexistent (as to the opposite gender, in any event; some overtones of homosexuality have been very guardedly inferred). And even the circumstances of his death contain an element of mystery. Almost surely he died of cirrhosis, and there is reason to believe that he was classified upon admission as a terminal case. But the composer seems actually to have hastened his own passing with the aid of a remarkably stupid (or vicious) hospital attendant — the orderly is said to have rewarded Mussorgsky for abstinence by presenting him with a lethal bottle of brandy!

Having recited these dreary data, it is necessary to say also that this mostly self-taught phenomenon, who conceived few works and finished fewer, was absolutely unique among the deities of musical Russia in that he moved consistently toward new shores without once forsaking either his unmistakable identity or his unregenerate nationalism. A kind of auditory astigmatism being universally endemic as regards the new and different, Mussorgsky's countrymen did not appreciate him at anything like his true value until long after he had departed their midst. As late as 1896, the influential *Russkaya Muzykalnaya Gazeta* found it amazing that 'a few eccentric Frenchmen . . . evince interest in music which we Russians have cast aside as worthless'. In context this was a blanket indictment of Mussorgsky's works. Clearly, it was not the Frenchmen who were eccentric.

THE COMPOSITION OF 'PICTURES'

So saying, it needs to be added at once that in *Pictures at an exhibition* we may not recognize Mussorgsky as just described. As it happens, this particular work is not notable for intrepidity in key relationships vis-à-vis the olden modes. Neither is it notable for diamond-in-the-rough harmonic daring. The most striking innovation here is the 'program' of the piece: the musical re-creation of a painter's *oeuvre*. That, and the ingenious connective-disjunctive to which the score owes so much of its uniqueness. Moreover, none less than M. D. Calvocoressi (whose posthumous study is now available through Crescendo Publishing Company, Boston) has remarked that *Pictures at an exhibition* 'is not particularly pianistic'. That is perhaps arguable. It nevertheless remained for Maurice Ravel, at the behest of Serge Koussevitzky, to realize the full potential inherent in Mussorgsky's brilliant conception. If that be heresy, the appropriate plea might be *nolo contendere*. If not not, as Gertrude Stein is supposed to have said by way of resolving a similar imbroglio. But surely it was consummate craft that Ravel brought to this most famous of all orchestral transcriptions. The art was, and remains, Mussorgsky's, though doubtless he in turn would cede that distinction to yet another — the dear friend in whose memory this music was conceived.

As intimated, the 'Pictures' of the title were not imaginary. They were 'Sunday paintings' by an architect named Victor Alexandrovich Hartmann, who died in 1873 at the age of thirty-nine. Mussorgsky had been close to Hartmann, and he was deeply affected by his passing. In a letter to Stasov, who had introduced them, he told of meeting Hartmann in Petersburg shortly before the end: 'I was walking home with him . . . when at a street corner . . . dear old Vitiuschka turned white and leaned against the wall of a house. As I know that feeling by experience, I asked him (carelessly), "What's the matter?" "I can't breathe." . . . as I know how prone artists are to get nervous heart attacks and palpitations, I said, still carelessly: "When you've got your wind again, old boy, we'll go on". . . . What clumsy fools we are!. . . . When I recall that talk, I feel wretched. . . . It will haunt me. . . .'

In the year following a memorial exhibit of Hartmanniana was assembled by Stasov, who was director of fine arts in the Russian Imperial Library and literary catalyst of the nationalist movement then accumulating momentum on all cultural fronts. Mussorgsky of course attended the showing. In *Pictures at an exhibition* he immortalized what he saw.

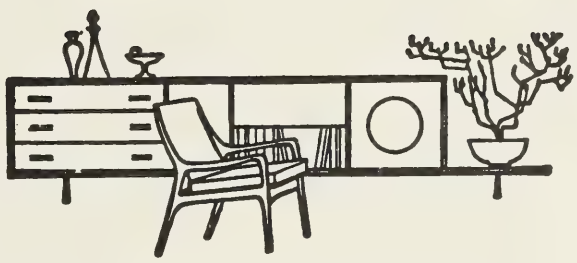
What he saw was not limited to canvases. Hartmann had been active also as a designer of craftwork in metal and wood; his projects ranged from candelabra to presentation cups. In addition, he executed innumerable theater settings and costumes. And frequently he painted watercolors for his own amusement as well. In the last department he seems to have confined himself largely to everyday scenes (at home and abroad) and projects of essentially architectural interest. All of these areas were represented in the Hartmann retrospective, and all are included in Mussorgsky's concise musical *catalogue raisonné*.

[Those who wish to know more about Hartmann are commended to the July 1939 issue of *The Musical Quarterly,* in which Alfred Frankenstein pursues at length the friendship of architect and composer. Frankenstein tells us that the material shown in the memorial exhibit amounted to some four hundred items. A fascinating adjunct to his article is the reproduction of several Hartmann drawings, some of them the ones 'described' in Mussorgsky's tableaux.]

The original piano version dates from June of 1874. In a note to Stasov the composer reported on his atypically rapid progress: 'Hartmann [meaning the *Pictures]* is bubbling over. . . . Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough.' Mussorgsky seldom had been so exuberant. He knew better than anyone else that in *Pictures* he was operating at his highest level of creativity. It does him no disservice to add that he always operated best whenever he was freed from the burdens of instrumentation, not to mention the problem of sustaining interest in any extended form. Mussorgsky was aware of his strengths *and* weaknesses.

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That being so, it is convenient to surmise that he would have been quick to agree with the estimate of A. Eaglefield Hull — who wrote of *Pictures* that it 'almost asks for orchestration'. Among those who have obliged, beginning with N. Toushmalov (possibly a pseudonym) in 1891, were one Funtek (otherwise unidentified), Leonidas Leonardi, Sir Henry Wood, Lucien Cailliet, Alfredo Casella, Walter Goehr and Leopold Stokowski, in addition to Ravel. Of these metamorphoses only the 1923 Ravel edition has endured; Serge Koussevitzky conducted the première in Paris that spring, and across a half-century no one has come close to putting asunder this most inspired hyphenation of genius in the orchestral literature.

THE MUSIC AND ITS PROGRAM

Those listeners who are familiar with the keyboard *Pictures* will want to know that Ravel is due praise for his incredible fidelity to the letter as well as the spirit of the *Urtext*. The extent of his liberties was so minimal as to be disregarded. But for the information of purists it might be noted that Ravel added a single bar to *Il vecchio castello,* that he chose to write out the pauses in *The great gate of Kiev,* and that he felt it necessary to eliminate one recurrence of the *Promenade*. The substance of the original is otherwise intact — or else merely underlined, in those passages where Mussorgsky's imagination exceeded the resources of the solo instrument.

The title is an accurate précis of the music, which might be further described as an intentionally literal souvenir of the composer's visit to the Russian Imperial Library. The introduction (hereinafter the *Promenade* — as indicated, it will be heard again) is nothing if not Mussorgsky's self-portrait in motion as he saunters from display to display. The tread is heavy-footed, the marking 'in the Russian manner'. Thus the composer burlesques himself; 'my own physiognomy', he remarked, 'peeps out through all the intermezzos'. And who is to say him nay?

There are ten numbered *Pictures,* in this order:

1. *Gnomus*. The authorities are not of one mind as to Mussorgsky's inspiration. Stasov disagrees with himself; having said that the music depicted a drawing of 'a little gnome awkwardly walking on deformed legs', he elsewhere identified the source as Hartmann's design for a wooden nutcracker.

Promenade.

2. *Il vecchio castello (The old castle)*. We learn from Stasov that this canvas showed a medieval fortress and, in the foreground, a serenading troubador. The minstrel's song is heard mellifluously in the alto saxophone.

Promenade.

3. *Tuileries*. The composer included a subtitle, 'Dispute of the children after play'. The scene is, of course, the celebrated gardens in Paris. Woodwinds are mingled skillfully to simulate the gamboling youngsters, some of them squealing at the top of their little voices. [No *Promenade* follows.]

4. *Bydlo.* The title is merely the phonetic equivalent of a Polish word that means 'cattle'. Hartmann's watercolor showed a wooden-wheeled wagon drawn by oxen. Mussorgsky has the vehicle lumber toward us, then pass by and disappear in the distance. Ravel lets the tuba portray the wagon. The effect is perfect.

Promenade.

5. *Ballet des poussins dans leurs coques (Ballet of the chicks in their shells).* This tableau musicalizes a costume sketch for an ill-fated ballet by Marius Petipa entitled *Trilbi* (based on a story by Charles Nodier, and unrelated to George du Maurier's classic); Hartmann's drawing pertained to a *divertissement,* so that it would have been independent of the dramatic argument in any case. In the only performance ever given, in 1871 at St Petersburg, it was entrusted to the youngest students at the Imperial Ballet School. Accordingly, Ravel enlists flutes, oboes, and clarinets to appear by proxy for the young 'birds' called for in the choreography. [No *Promenade* follows.]

6. *Samuel Goldenberg and Schmuyle.* Stasov contrived the title, and then prudently added a subtitle, 'Two Polish Jews, one rich, the other poor'. The afterthought — depersonalization made sense if only because, as Frankenstein assures us, there is no authority for the proper names — it seems that Mussorgsky himself affixed *no* title to this section. Like no. 4, the music derives (pencil drawings in this instance) from Hartmann's stay at Sandomierz, a small town near Warsaw. The architect gave two of his Sandomierz ghetto drawings to Mussorgsky, who lent them to Stasov, who then apparently invented names for the figures

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for want of something to list in the exhibit catalogue. Whatever their real identities, money talks in unison strings and poverty in an obsessive muted trumpet solo. [No *Promenade* follows — this is the one eliminated by Ravel, though of course it continues to be found in all piano editions.]

7. *Limoges — Le marché.* This 'picture' discloses furiously haggling women in the marketplace at Limoges (where, according to Frankenstein, Hartmann did some hundred and fifty watercolors). Appropriately, the atmosphere ranges from bustle to general confusion — with, by the way, a quite kaleidoscopic succession of tonalities. [No *Promenade* follows.]

8. *Catacombae — Sepulchrum Romanum.* The exhibit catalogue entry reads: 'Interior of Paris catacombs with figures of Hartmann, a friend [the architect Kenel], and the guide holding a lamp.' The opening is a wonderful *Largo,* and the elegiac atmosphere is sustained; but there is a tiny ray of sunshine at the close. [No *Promenade* follows, as such; but see below.]

Con mortuis in lingua mortua [not numbered]. The title is slightly incorrect Latin for 'With the dead in a dead language'. Actually, this section is a lamenting restatement of the *Promenade.* On the autograph manuscript Mussorgsky wrote: 'The creative spirit of the dead Hartmann leads me toward skulls, apostrophizes them — the skulls are illuminated gently from within.'

9. *La cabane sur des pattes de poule (The hut on hen's legs).* The drawing shows an ornate clock in the form of a hut, shakily supported in the fashion described by the title. Its design is Orientally elaborate, *c.* 1500 A.D. Its occupant, no stranger to folklorists, is ostensibly the witch Baba Yaga, whose hobby it was to grind her victims to a pulp with mortar and pestle. Mussorgsky's music evokes one of her terrible flights rather than the quaint appearance of her abode, and it does so with scary verisimilitude. [No *Promenade* follows; instead, the coda leads without pause to. . .]

10. *La grande porte (The great gate of Kiev).* Hartmann made at least a half-dozen sketches for a projected gate that would commemorate the Tsar Alexander II's escape from assassins on April 4 1866. One of these sketches was the visual inspiration for Mussorgsky's mighty paean. Frankenstein tells us that Hartmann's fantastic design, 'involving much elaborately wrought iron and carved stone, brilliantly colored tile, and stained glass, the whole resting upon the capitals of columns apparently sunk deep into the ground and surmounted by a cupola in the form of an old Slavonic helmet, caused much comment, but the competition was called off for lack of funds, no design was ever selected, and no gate ever erected'.

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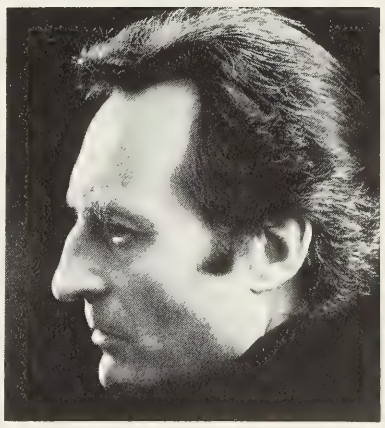
More's the pity, perhaps. But the closing Mussorgsky tableau cannot be perceived as second-best to anything comparable in all art. The composer clearly was excited by Hartmann's drawing. This music seems to conjure up a vast procession (in which Mussorgsky joins, as it were, by including an allusion to the *Promenade),* slowly making its way to and through the massive gate. Inside (literally inside) the projected gate, Stasov reports, is a church; hence the liturgical melody, which serves as a reminder that religion was irrevocably a part of pre-Soviet pomp and panoply. As the tableau unfolds, it is as if the throngs were being drawn inexorably toward the yawning doors. They loom ever larger and more majestically until, all at once, they are upon us. The tumult reaches a shattering intensity as the peroration approaches, and finally the great gate swings shut with a clangor that resonates even after the resources of the orchestra, too, have been exhausted.

Because tandem authorship does not make for mutual admiration, one cannot claim that Mussorgsky would have approved of Ravel's handiwork. But he could not have been unimpressed. And can you name any other two musical geniuses with such compatible, such complementary cases of self-abnegation?

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Program Editor ANDREW RAEBURN

THE GUEST CONDUCTOR



CARLO MARIA GIULINI was born in 1914 at Barletta, a city on the Adriatic coast of southern Italy. At the Academy of Santa Cecilia in Rome he studied viola with Remy Principe and composition with Alessandro Bustini. After graduation he became a student of Alfredo Casella at the Chigi Academy in Siena, and won a diploma in a post-graduate conducting course under Bernardino Molinari. He was engaged in 1946 by the Radio Italiana Orchestra, and four years later became conductor of the Radio Milan Orchestra. His subsequent appointment to La Scala, in immediate succession to Victor de Sabata, kept him based in Milan for several years.

In the fall of 1955 Carlo Maria Giulini came to the United States for the first time to conduct the Chicago Symphony. The following summer he made the first of many appearances with the Israel Philharmonic. Since that time he has led the world's major orchestras, conducted in the major opera houses and appeared at the principal music festivals. He has recently relinquished the position of Musical Director of the Rome Opera, which he held for many years, to devote his attention to symphonic music. He has just taken up his position as Principal Guest Conductor of the Chicago Symphony. The majority of his many recordings are on the Angel and London labels. Carlo Maria Giulini most recently appeared with the Boston Symphony Orchestra in 1962.

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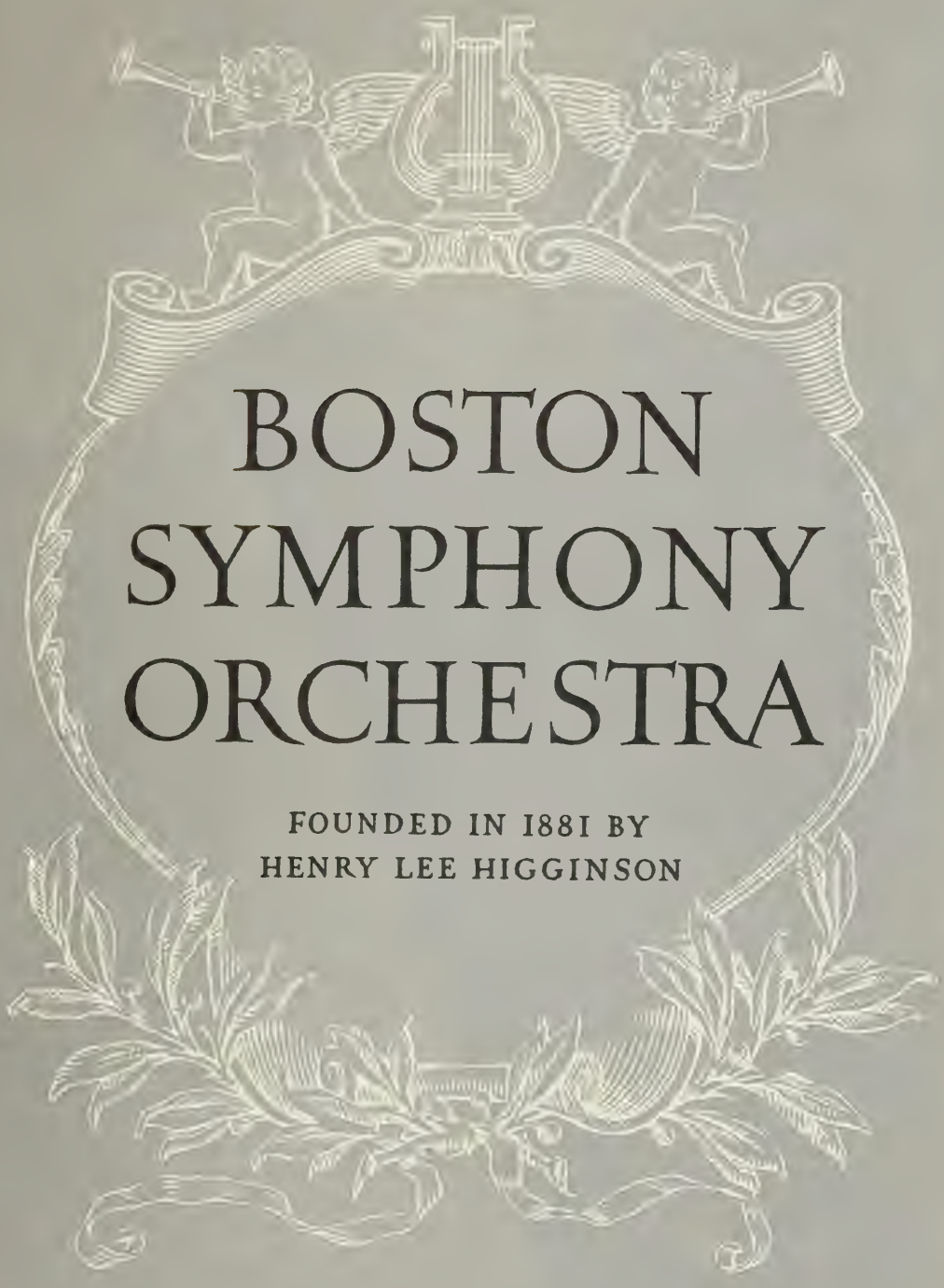
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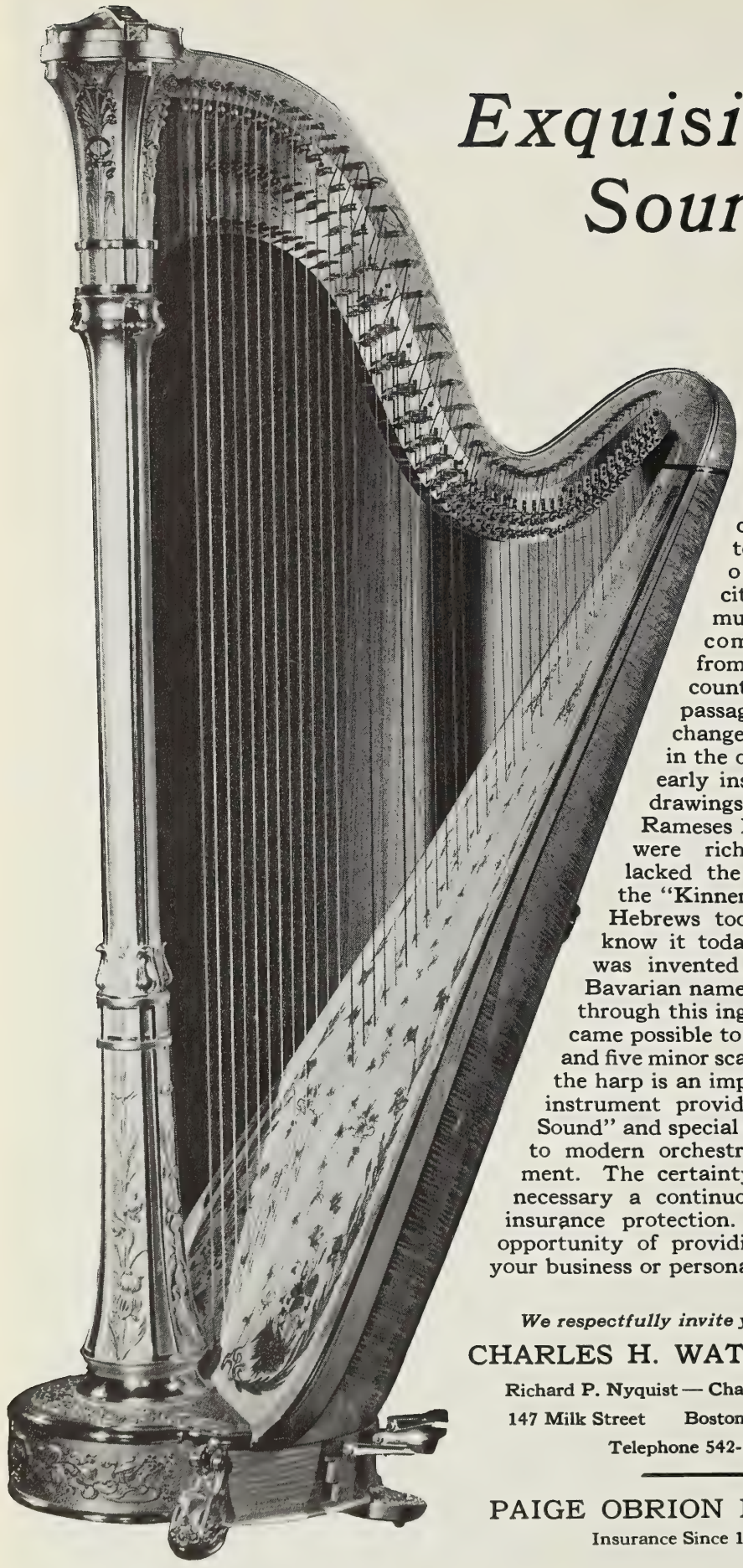


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Program Editor ANDREW RAEBURN



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SEIJI OZAWA *conductor*

TAKEMITSU — November steps no. 1
KINSHI TSURUTA *biwa*
KATSUYA YOKOYAMA *shakuhachi*

intermission

ORFF — Carmina Burana

Fortuna imperatrix mundi
(Luck, empress of the world)

Primo vere (In springtime)

Uf dem Anger (On the green)

In taberna (In the tavern)

Cour d'amours (Court of love)

Blanziflor et Helena (Blanchefleur and Helen)

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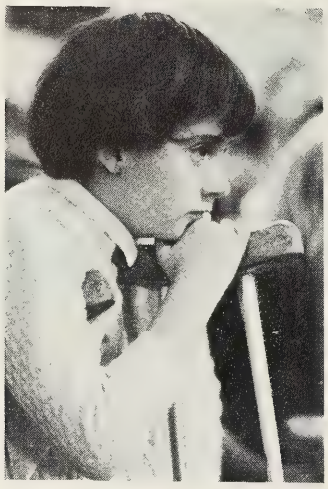
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The text and translation of *Carmina Burana* begin on page 44

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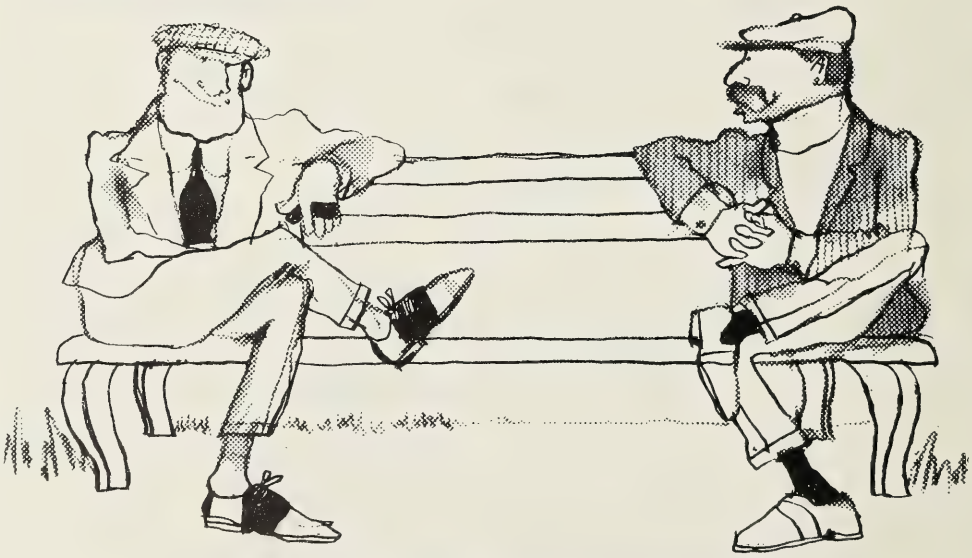
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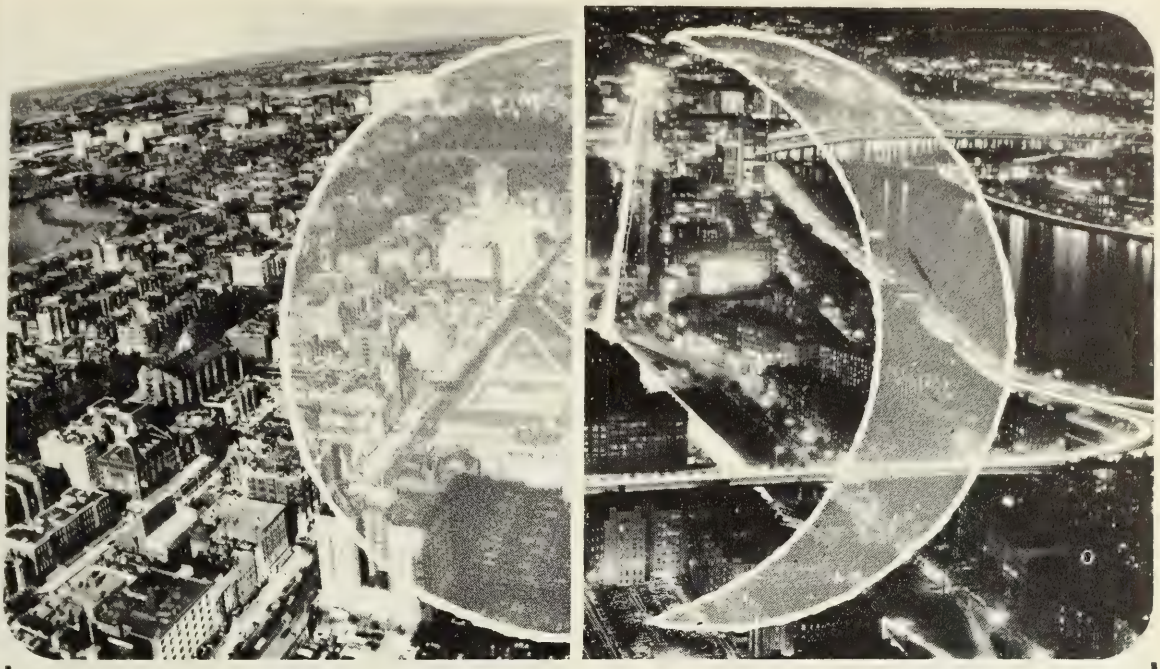
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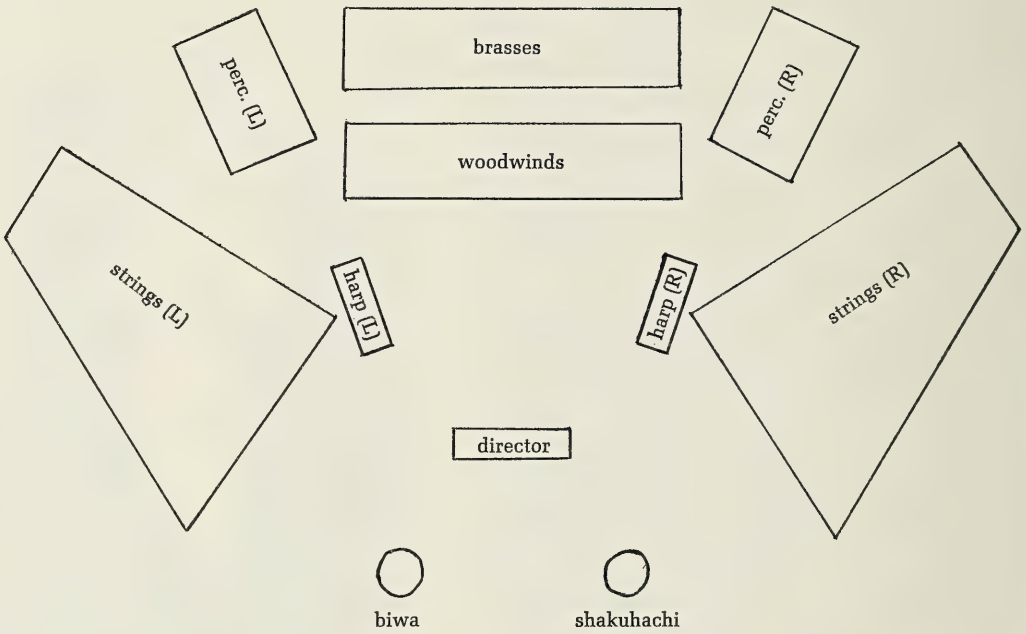
TORU TAKEMITSU

November steps no. 1

Program note by Edward Downes

Takemitsu was born on October 8 1930 in Tokyo, Japan. *November steps no. 1* was commissioned by the New York Philharmonic as part of the celebration of its one hundred and twenty-fifth anniversary season, and was first performed by that orchestra, conducted by Seiji Ozawa, on November 9 1967.

The instrumentation: 2 oboes, 3 clarinets, 2 trumpets, 3 tenor trombones, 2 harps; 2 tubular bells, 3 gongs, 2 tam tams and one chinese cymbal (played by 4 musicians); 12 first violins, 12 second violins, 5 first violas, 5 second violas, 4 first cellos, 4 second cellos, 3 first basses and 3 second basses; and the Japanese instruments the *biwa* and the *shakuhachi*. The placement of the instruments is unusual, and the composer includes a diagram similar to the following in the score:



Toru Takemitsu is one of the best known of the younger group of Japanese composers, and has been widely performed both in Europe and the United States in recent seasons. When Aaron Copland visited Tokyo in the fall of 1966, he made an enthusiastic statement about the music of Takemitsu, concluding: 'I consider him to be one of the outstanding composers of our time.'

Born in Tokyo, where he now makes his home, Mr Takemitsu began his composition studies, according to official biographies, in 1948 with Yosuji Kiyose. But when questioned by the writer of these notes, Mr Takemitsu replied that his teacher is 'this daily life, including all of music and nature'. Like many oriental composers, Mr Takemitsu has been strongly influenced by Debussy, possibly because of the fact that Debussy himself was influenced by oriental systems of music. Among more recent composers the chief influences on him, Mr Takemitsu feels, have been Edgard Varèse and Anton Webern. Takemitsu has been strongly influenced by the traditional music of his native land, a factor which shows clearly is his *November steps no. 1*.

Among the living composers who have an especial hold on Mr Takemitsu's interest are John Cage, Iannis Xenakis, Roger Reynolds, Yuji Takahashi and Toshi Ichiyanagi. As this list of names would suggest, Mr Takemitsu has been in the avant-garde of his own generation; in fact, he organized, in 1951, an advanced composers' group called the Experimental Laboratory. Mr Takemitsu's own experiments have included at least two electronic works for tape recorder, *Relief Statique* and *Al*, presented at the New School of New York by the United States Section of the International Society for Contemporary Music in March 1961.

November steps no. 1 was composed from April through July of 1967 in a small mountain cottage in Karuizawa, the central highlands northwest of Tokyo. In this score Mr Takemitsu carries his experimentation a step further by combining traditional western instruments with eastern instruments of great antiquity. Takemitsu's orchestra is a small, carefully balanced orchestral ensemble in the western tradition. The two solo instruments are a Japanese bamboo flute known as *shakuhachi* (or, sometimes in two words: *shaku hachi)* and a large lute-like instrument, the *biwa*. The *shakuhachi,* believed by many to have been introduced into Japan in 1335 by Prince Tsuneyoshi, may, in fact, be several centuries older. It is played, not sideways like the modern orchestral flute, but straight forward, or in vertical position, like the more ancient European recorder-flute. 'Well played, it is one of the mellowest of wind instruments,' writes Francis Piggott, one of the most scholarly western writers on Japanese instruments, 'but the exceeding difficulty of playing it at all justifies the tradition of secrets which has been handed down from Omori Toku, a hermit of Yedo, from generation to generation of patient teachers and patient pupils.'

The *biwa,* which is known to be of extremely ancient origin, was already centuries old in the land of its origin, the near East, or Middle East, when it was exported eastward to China, where it became known as the *p'i p'a*. And in the year 935 A.D. it was brought by ambassadors of the Emperor Jimmyo from China to Japan. This Japanese version of the lute has a graceful pear-shaped body and silk strings, usually four of them, although instruments are found with five and six strings as well. The most ancient Japanese form of the *biwa* is that used in the court orchestra, the *Bugaku biwa,* the instrument for a style of music and dance which were brought to perfection in the tenth century. This is a rather heavy, broad instrument, more than three feet long and is played with a plectron known as a *batsi,* which frequently strikes not only the string but the wooden body of the instrument itself. According to Japanese sources the ancient *biwa* was originally played in a rather percussive style possibly resembling the style of banjo playing in old fashioned jazz bands. In the course of the centuries the *biwa* became a melody instrument as well, the melody normally being carried by the top string while the remaining strings supplied accompaniment.

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A more modern version of the *biwa,* a lighter instrument, more elegant in appearance, was developed in the province of Satsuma, the same which originated the elegant Satsuma porcelain. This so-called *Satsuma biwa* has traditionally been associated with ancient love- and war- songs.

Some members of the audience may be able to recall the sound of the *biwa* from the Japanese film *Hara Kiri,* for which Mr Takemitsu wrote the music. Mr Takemitsu writes us that while he was composing his *November steps no. 1* a great many associations passed through his mind, words such as: 'seasons, . . . nature, . . . wind, . . . tree, . . . reflection, . . . vortex, . . . fluxion, . . . New York, . . . flower, . . . silence.'

For one unaccustomed to the notation system of *biwa* and *shakuhachi,* the manuscript score of *November steps no. 1* makes, at best, a fragmentary impression. Yet enough can be deciphered to suggest that a European orchestra, using very sophisticated Western devices, joins with the Japanese solo instruments in types of expression and even of form associated (at least in Western minds), with some of the greatest strength of Japanese tradition in literature and visual arts as well as music. *November steps no. 1* seems a strongly sectional work, a series of exquisite miniatures, many of them linked by brief solos for *shakuhachi* or *biwa,* or brief duets for the two.

The small orchestra is treated in chamber music style: sometimes with individual parts being written out for every one of the twenty-four violinists. Although there are sharp climaxes, the ensemble is frequently keyed down to a whisper; and silences, not only of individual instruments or entire choirs, but of the whole ensemble, contribute importantly to the total effect. An infinite variety of subtle gradations in tone color comes from the large array of special effects, such as bowing the string instruments far above or below the normal point on the string (i.e.: next to the bridge or over the fingerboard) with the back of the bow either striking the strings or being drawn over them. An equal number of special effects is expected from both harp players, while the scattering of brass, woodwind and percussion instruments contributes its share. The composer has indicated the exact position he wishes for all of the instruments with a diagram appended to his score.

In the album notes for the RCA recording of *November steps no. 1,* made by Seiji Ozawa, the Toronto Symphony Orchestra and the

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Japanese instrumentalists who play at these performances, the composer has written as follows:

1. The composer should not concern himself with blending traditional Japanese instruments with the Western symphony orchestra. On the contrary, by counterposing the *biwa* and the *shakuhachi* to the orchestra, he should vivify the foreignness of the sound which is unique to these instruments.

2. Establishing a number of distinct auditory focuses within a musical composition is an objective facet of the business of composing. The composer also attempts to hear a single voice in the midst of numberless sounds.

3. The sounds of Western music dispose themselves along a horizontal. The sounds of the *shakuhachi* occur vertically, the way a tree grows.

4. Perhaps you have heard: The sound which a *shakuhachi* master hopes to achieve in performance, the consummate *shakuhachi* sound, is the sound the wind makes when it blows through a decaying bamboo grove.

5. First of all you must listen totally, open your ears wide to what you hear. Before long you will understand the aspirations of the sounds themselves.

6. It has been demonstrated that dolphins communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit – a provocative discovery.

7. Between Tokyo and New York there is a time difference: the orchestra is grouped as if in several time zones. With the entire 'spectrum' of time in mind.

8. At the end of a performance it should not seem that a musical composition has come to an end. After all, which is more fun, a trip that has been planned meticulously, or one taken on the spur of the moment?

9. Most modern composers erect walls of sound, each with a mortar of his own ingenious making. But who inhabits all those rooms?

10. Eleven 'steps' with no particular melodic unity. Like the music of the No Theater, the rhythm endlessly oscillates.

11. *November steps no. 1* was commissioned by the New York Philharmonic for its 125th Anniversary and is dedicated to that orchestra. It was first performed at Philharmonic Hall in November 1967.

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Edward Downes, distinguished music historian, is a native of Boston. He has been annotator of the New York Philharmonic since 1960 and is well known as a radio commentator.

CARL ORFF

Carmina Burana — cantiones profanae
(secular songs from the Benedictine monastery of Beuron)

Program note by James Lyons

Carl Orff was born in Munich on July 10 1895. He composed *Carmina Burana* in 1935-1936. The first performance was given at the Frankfurt Opera House on June 8 1937 conducted by Bertil Wetzelsberger. The first performance in the United States was given in January 1954 by the University of San Francisco Schola Cantorum conducted by Giovanni Camajani.

The instrumentation: 3 flutes, 2 piccolos, 3 oboes, english horn, 2 clarinets, clarinet in E flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 pianos, celesta, percussion and strings. The percussion section includes timpani, 3 glockenspiels, castanets, ratchet, sleigh bells, triangle, regular cymbals, 2 antique cymbals, 4 suspended cymbals, tam tam, 3 bells, tubular bells, small snare drum and bass drum. The voices are divided as follows: 3 solo singers (soprano, tenor and baritone); there are short solos for two tenors, a baritone and two basses. There is a large chorus, a small chorus and a chorus of children's voices.

CARMINA BURANA AND ITS SUCCESS

The peaceful coexistence of 'serious' and 'popular' music lasted nearly a millennium and a half, if you begin counting (as seems reasonable) with the bishopric of St Ambrose in the late 300s. It was a clear dichotomy, diffused only somewhat by the rise of opera in the baroque. Then about 1900, while a nonexistent place called Tin Pan Alley was insinuating itself into world mythology, the polarization of our two musical cultures suddenly accelerated. First the player-piano, then the phonograph, then the radio were to transform the tonal art into a spectator activity, little by little lowering the least common denominator and inexorably widening the gap between art and entertainment — though in another sense narrowing that distance, to be sure. For this is the century of The Hit.

In quantitative terms, what *Variety* describes as the 'pop biz' is enormously productive. It expects a certain minimal percentage of best-sellers and invariably gets them because it has long since learned to live realistically with the laws of chance.

Tillers in the 'classical' field compose less, and they do not dare to hope for acceptance on anything like the same scale. Their idea of a huge success is modest in the extreme by comparison with their Broadway and Hollywood brethren. Yet every now and then a serious score captures the public fancy and assumes the proportions of a full-fledged hit, if *mutatis mutandis* — involving a total audience in the millions, yes, but hardly the dozens of millions who respond to the immediacy of a beloved ballad.

The short and sensational history of *Carmina Burana* provides a fascinating case in point. So firmly has this piece ensconced itself that it is not easy to contemplate a time in the recent past when very few Americans had heard it. But the fact is that few had heard *of* it until midway in Dwight D. Eisenhower's first presidential term, some seven-

teen years after the Frankfurt première. The international set had been familiar with the music since the immediate postwar period. Yet in *The American Record Guide* for January 1954, this writer was able to introduce a substantial bloc of the American musical public to a newly-published score by 'a contemporary master whose name is all but unknown on this side of the Atlantic'.

FIRST AMERICAN PERFORMANCES AND THE COMPOSER

As it happens, *Carmina Burana* was given its first performance in the United States during that same month (at San Francisco, Giovanni Camajani conducting). Leopold Stokowski introduced it to New York later in the year, on November 21, (with the chorus and orchestra of Boston University — the identical forces having performed the work two days earlier in Symphony Hall). From then forward the score has been given with a regularity out of all proportion to its difficulties, not to speak of its expensive personnel requirements. This kind of popularity is unique in contemporary serious music. What must be further unique is that it has operated in the absence of the composer; for Carl Orff, though very much alive, remains virtually as unknown a quantity to us as his name itself was not so many years ago.

In this connection one may be forgiven for recalling a vignette from the Manhattan concert scene of the late forties-early fifties. Then as now, managements routinely prepared 'biographies' of their artists; but among critics charged with evaluating the endless parade of hopeful young virtuosos it was noted that certain of those out of Europe 'seemed to have been born in 1945'. The passage of time has rendered this bitter joke obsolete, whatever its occasional validity in the wake of World War Two. The point of repeating it at this late date is precisely to make clear that the paucity of 'background' on Carl Orff does *not* imply the suppression of any unpleasant or derogatory facts pertaining to his life during the Nazi period. He did indeed spend those years in Germany — but only as he had spent all of his years there before the rise of Hitler, and also as he has spent all of his years there since the 'thousand-year Reich' went down to ignominy. The more relevant fact would appear to be that Orff has obsessively pursued a passion for privacy throughout a notably long and mostly unsensational career. In *The Musical Quarterly* for July 1955, Everett Helm reported that Orff 'refuses to speak about himself and is unhappy when others do so. His reaction to a request for biographical information made by the editor of a book on the modern opera was typical; he wrote back: "Carl Orff, born 1895 in Munich, still living there."'

A few more details than that are available, of which more in a moment. But perhaps all of them properly should be considered in the light of an even more startling datum: although Orff was over forty when he finished *Carmina Burana,* it is almost necessary to approach this score as if it were his first — because shortly after its completion he literally disowned everything he had composed prior to 1935!

ORFF'S WORK

Andreas Liess, in a monograph on Orff brought out in translation by St Martin's Press, documents this without ambiguity by reproducing the composer's communication to his publisher (B. Schotts Söhne,

Mainz) in June of 1937: 'Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana,* my collected works begin.' (So much for a sizable catalogue dating back to 1911, when the house of Ernst Germann published not one but five separate collections of songs by Orff — age sixteen.)

Not without malice it has been suggested that the choice of 1935 (the year in which *Carmina Burana* started to take shape) as a line of creative demarcation could have been significant for extramusical, which is to say political, reasons. Mentioned in support of this notion is the eminence that came to Orff while the Nazis were in power. Also adduced as 'evidence' is the patently elemental, folkloristic character of the texts to which Orff addressed himself. But the latter predilection was manifest from the very beginning; several of the 1911 songs are settings, in Old German, of poems from the Edda saga. And whatever fame accrued to him during the Hitler regime it can be said with certainty that Orff had been a force on the German musical scene since the 1920s.

Further to the texts that have engaged Orff's attention, he has volunteered a general statement of his aesthetic philosophy which is perhaps more provocative than informative: 'I am often asked why I nearly always select old material, fairy tales, and legends for my stage works. I do not feel them as old, but rather as valid. The timely element disappears, and only the spiritual power remains. *My entire interest is in the expression of spiritual realities. I write for the theater in order to convey a spiritual attitude* [italics added].'

By way of pursuing those 'spiritual' elements (in the German manner, they sometimes get very misty-mystical) it needs to be emphasized that *all* of Orff's creations, whether or not performable in concert halls, are essentially theatrical. Liess dwells at length on the composer's 'new synthesis of opera and drama' in addition to exploiting 'the full range of theatrical resources, scenic, eurhythmic, decorative and musical'. This panegyric deserves fuller quotation:

'. . . that the whole theatrical world is within the scope of Orff's creative gift gives his works their unique quality. The term *Gesamtkunstwerk* may be relevantly invoked for the first time since Wagner. The individuality and originality of Orff's achievement is the result of an arrangement of the basic elements of the theater into a new organic relationship. . . . He looks back to the undifferentiated basic theater of human self-imaging. [!] Orff regards all such theatrical genres as opera and drama as broken and scattered fragments to be collected and reworked into their old organic unity. It is this rediscovery, resulting from his urge to return to primal origins, that makes Orff's theatrical experiments so controversial Orff's theater has been aptly characterized by [Erich] Doflein as an organ on which he arranges the varying registrations of sound, scene, and gesture into a colorful musical and spiritual unity. This metaphor is equally appropriate to Orff's symbolism; all the situations which his world-theater represent so colorfully on the stage are his "registrations of life". . . . This music springs from the source at which all powers and potentialities of expressing the spiritual as well as the physical are unified. It is "basic music". . . . This concept is to be understood as referring not to Orff's music only, but rather to all the means

of expression suggested by the term "music and movement". Basic music commands a full range of effect, not only in speech and tone-color, but also in the reverberating silence of the pauses, and in the play of colors, gesture, and scene. This central principle of basic music shows the clearest differentiation from Wagner's concept of a total art-form. It would be futile to judge Orff's work by criteria appropriate to opera or music-drama. He employed such traditional forms in [his 1938 and 1942 operas] *Der Mond* and *Die Kluge* merely to express his primal vision of the theater, and to summon historical witnesses to confirm the elemental nature of this vision. . . .'

Those for whom the foregoing poses problems of comprehension are commended to the Foreword prepared by K. H. Ruppel for the English edition of the Liess study. It reads in its entirety as follows: 'Anyone wishing to write about Orff must be aware of the chief significance of his work. Otherwise it would be pointless to put pen to paper. The undertaking involves exploring to the very roots of the theater—its basic mimetic material and world symbolism. He must penetrate to the most elementary and the most sublime; pure play and pure spirit. One cannot do justice to Orff's creative work by considering only its musical aspects. Alongside his musical primitivism, one must place the stimulating force of his ideas on the art of dramatic presentation; an art which, in a resonant, vibrant room, makes the singing and playing of vibrant people an allegory of life.'

But enough of nonsense. Surely it is to Orff's credit that his best works have survived notwithstanding such pretentious, arrogant, and deadly-dull advocacy.

ORFF THE MAN

Although the Liess book is subtitled 'His Life and His Music' it tells us next to nothing about Orff the man. But the highlights of his career emerge from a collation of various sources, including the aforementioned plus Hans Joachim Moser's *Musik Lexikon:* Orff comes from a Bavarian army family. He seems to have displayed not only musical aptitudes but also a bent for other artistic areas quite early on—at the age of ten he wrote a story that was accepted and published by a children's magazine. After his Gymnasium training, in 1913 (the year in which he composed his first opera), he entered the Akadamie der Tonkunst in his native Munich. From 1915 to 1917 he served as répétiteur and conductor at the local Kammerspiele. After a year in the military he went back to the theater, in Mannheim and later in Darmstadt. In 1919 he retired from the workaday world, determined to support himself thenceforth as a composer. (He did, however, accept some private pupils in composition.) In 1921 he was himself accepted as a pupil by the neo-baroque composer Heinrich Kaminski (1886-1946)—whose works later were to be banned by the Reichsmusikkammer. For a while after this, Orff turned away from contemporary thought altogether and immersed himself in the music of the old Italian masters. (Typically, he turned his research to practical purpose: the Orff edition of Monteverdi's *Orfeo* may be said to have restored that neglected masterpiece to a place in the operatic firmament.) Restudying the stagecraft of earlier composers left Orff preoccupied with the unsolved problems of unifying music and movement.

notes continued on page 42



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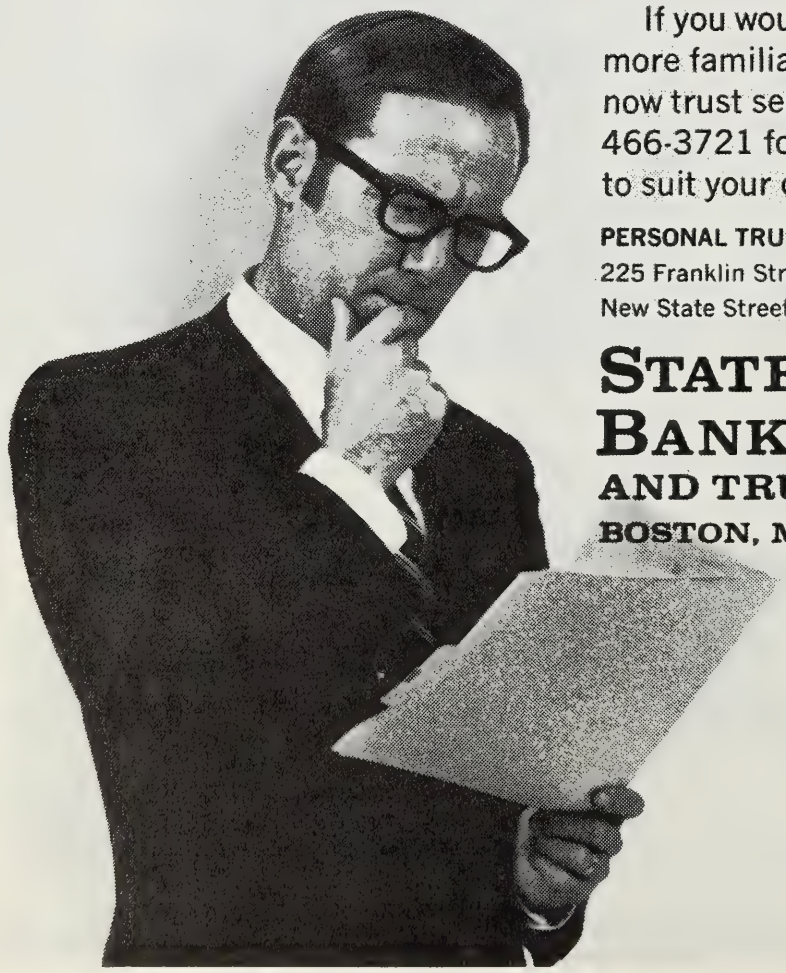
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There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

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Invitations have been sent out to all 4,293 of last season's Friends, as well as to new members, for the four pre-Symphony luncheons, which will be held at Horticultural Hall on December 5 of this year, and January 9, February 13 and April 24 of 1970.

Invitations have also been sent for the four 'Stage door lectures', which will be held in the newly renovated basement of Symphony Hall on November 21 1969 and January 23, March 13 and April 17 1970, all starting at 11.30 am. Michel Sasson, Doriot Anthony Dwyer, Ralph Pottle and Charles Smith will each talk about one department of the Orchestra. Box luncheons will be provided in the price of the ticket; bar service will be à la carte.

Tickets for either series cost $25 each, and applications should be made immediately, addressed to Council of Friends (Luncheon or Stage Door Lecture series – whichever applies), Symphony Hall, Boston, Massachusetts 02115. There is a plan allowing subscribers to these events to bring a guest to a single luncheon or lecture. A plan similar to the regular concert ticket resale plan will be in operation, allowing Friends to release tickets for events which they are unable to attend. They will receive acknowledgment of their gift for income tax purposes.

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Just then came his propitious meeting with Dorothee Günther, a dancer whose aims were highly complementary. Together in 1924 they founded the Günther Schule, the pedagogical goal of which was 'awakening in everyone the sense of rhythmic movement, and of stimulating a love of dancing and music making — a general freedom of expression and receptivity'. In this (presumably) unstructured milieu there was ample opportunity for research. It was here that Orff developed his didactically innovative and influential *Schulwerk*. And it must have been here, too, that Orff crystallized his ideas and achieved the single most striking quality in his most striking works: their capacity to evoke an almost physical response.

But what about the 'spiritual attitude' that Orff insists is the raison d'être of his music? The composer's lofty credo must be accepted at face value, but it does invite conjecture about his understanding of spirituality. (Of course the German word *'Seele'* is itself fraught with contradictory meanings: soul, spirit, mind, heart, not to mention the sounding-post of a violin and the bladder of a herring!) Specifically as to *Carmina Burana,* in any case, it seems beyond argument that the 'spiritual realities' are nothing if not secular. The music hardly would be appropriate for a church performance, and the text positively would not be—not even in these days of *avant-garde* religiosity.

THE TEXT OF CARMINA BURANA

Be that as it may, the manuscripts on which Orff based his score were found in the sanctified confines of the ancient monastery of Benediktbeuern. This establishment has nestled in a valley of the Bavarian Alps, some thirty miles south of Munich, since at least 740 A.D. (Originally an art school, it was subsequently consecrated by the English Benedictine who became St Boniface. In the tenth century it was partially destroyed, only to be rebuilt by Augustinian monks in 1077. The Benedictine Order re-established itself there in the nineteenth century.) Students of history may remember that the secularization of Bavarian monasteries in 1803 resulted in the unearthing of many 'long-lost' treasures. One such was the manuscript to be found today in the State Library at Munich under the title of 'Codex latinus monacensis 4660'—otherwise known as *Carmina Burana.*

As intimated, there is more of the profane than the sacred in this text. But that is easily explained. 'Carmina' is the plural form of 'carmen', which is the Latin word for song. In its limited modern usage the connotation is strictly secular; 'carmina', in Germany, are mostly student songs. In the middle ages, however, 'carmina' were the songs of the goliards—those peripatetic undergraduates-at-large, erstwhile seminarians, and disenchanted monks who had left the universities and the monastic disciplines to spend their days and nights singing, drinking, making love, and praising all of these pleasures in extremely earthy poetry. Many of the extant poems were written in primitive or vulgar Latin, and however delicately translated they cannot but offend the listener of refined sensibilities. Not to put too fine a point on it, some of the poems are downright obscene.

Doubtless the most celebrated collection of goliard songs is *Carmina Burana* (literally 'Songs of Benediktbeuern' or more simply 'Songs of Beuern'), a manuscript comprising more than two hundred 'carmina' in

various languages which was found at the monastery by Christoph Freiherr von Aretin and, in 1847, published by the poet Johann Andreas Schmeller. Liess tells us that Orff came across the Schmeller edition in 1935, and that the composer's 'theatrical imagination was fired by the very first page'. From the contents he selected twenty-four poems, got Michel Hofmann to provide verse translations, then replaced the latter with free paraphrases by Wolfgang Schadewaldt. After this he arranged the material into three parts ('In springtime', 'In the tavern', and 'Court of love', the first and third of these with subsections), opening and closing with 'Luck, empress of the world'—the wheel-of-fortune song, *O fortuna velut luna,* which had so excited him when he first encountered the Schmeller collection.

Orff's subtitle is impressive: *'Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis'*. This might be translated 'Secular songs for solo singers and chorus with instruments and magical pictures', the last being a fanciful way of describing the scenery and danced miming called for in stage presentations. In lieu of choreographic assistance, the texts and the music evoke magical enough pictures for anyone with ears to hear—although Liess would have us believe that the 'symbolic significance of these songs, choruses, and dances comes into real prominence only when they are staged.' (No one who saw the 1956 production choreographed by Jan Veen and Ruth Sandholm could take this caveat very seriously.)

THE MUSIC

Music so subtly simplistic is not amenable to traditional analysis. Helm once summed up *Carmina Burana* structurally in nine words: 'rhythmic ostinato figures stretching over long, harmonically immobile spans.' This is hardly to imply that Helm and others have not given us detailed, perceptive analyses of this score. For present purposes a brief description will suffice: Orff eschews any pretense at counterpoint or any standard technique of elaboration, including even the slightest development of his thematic materials (which are his own, most of the medieval notation being indecipherable). The harmonic progressions are straightforward and rest solidly on a tonal base. There is virtually no chromatic coloration, but rather a minimum of modulation and a maximum of tonic and dominant sequences. Orff prefers to rely upon the cumulative effect of ostinati, which almost but not quite reaches surfeit proportions. In his adaptation of the text, similarly, he alternates a sort of declamatory style with what seems to be unrelenting repetition of short phrases and even single words. The sum of all this is lucidly clear in form and incredibly telling in its impact, though the extent of the impact may be inversely related to one's familiarity with the music. Most of these generalities apply not only to *Carmina Burana* but also to its companionate 'scenic cantatas', *Catulli Carmina* (1943) and *Trionfo di Afrodite* (1951). The latter works have not won comparable popularity.

Winthrop Sargeant of *The New Yorker* wrote this in 1956: 'I am not sure how great a composer Mr Orff is. There are times when he seems to me a sort of rich man's banjo player. But one thing about his music strikes me very forcibly: it is never tiresome or dull.' Amid a plethora of learned treatises, Sargeant's *ad hoc* estimate remains a veritable paradigm of fairness and concision.

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FORTUNA IMPERATRIX MUNDI

Chorus

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est effectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Chorus

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid tamen florui
felix et beatus,
nunc a summo corrui
gloria privatus.

LUCK, EMPRESS OF THE WORLD

Chorus

O luck,
like the moon
changeable in state,
you are always waxing
or waning;
hateful life
is one moment hard
and the next moment watches over
the mind's acumen in gambling;
poverty,
power,
it melts like ice.

Fate monstrous
and empty,
a whirling wheel you are;
if badly placed
health is vain —
it can ever be dissolved;
overshadowed
and veiled
you harass me too;
now at the gaming table
my bare back
I bring to your villainy.

The luck of health
and strength
is against me,
is attacked
and ruined
all the time, in your service.
In this hour
without delay
sweep the sounding strings;
and for that which, by lot,
overthrows the strong man,
weep with me, all of you!

Chorus

I weep for the wounds of luck,
with brimming eyes,
because her gifts to me
she rebelliously takes away.
Truly it is written
that the head may be hairy
but often there follows
a season of baldness.

On the throne of luck
I used to sit joyfully,
with prosperity's manifold
flowers I was crowned;
but however much I flourished
happy and blessed,
now I have tumbled from the top,
robbed of glory.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice —
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

The wheel of chance spins;
one man is abased by its descent,
the other carried aloft;
all too exalted
sits the king at the top —
let him beware ruin!
For beneath the wheel we read
that Hecuba is queen.

PRIMO VERE

Small Chorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

IN SPRINGTIME

Small Chorus

The gay face of spring
is set before the world;
the sharpness of winter
now flees defeated;
in various apparel
Flora reigns,
and in the euphony of the woods
she is hymned in song.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.

Laid in Flora's lap
Phoebus anew
laughs; with many a flower
he is now wreathed.
Zephyr with honeyed
scents blows on his way.
To vie for the prize
of love let us hurry.

Cytharizat cantico
dulcis philomena,
flore rident vario
prata iam serena;
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

Warbles in song
sweet Philomel;
with manifold flowers laugh
the cheerful meadows now;
a flock of birds flits
through the pleasant woods,
and a chorus of maidens offers
now joys in thousands.

Baritone

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis;
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Baritone

Soothes all things the sun
pure and fine;
sown anew is the world's
face by April;
towards love hastens
the master's heart,
and over happy folk rules
the boy-god.

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

So much newness
in this rite of spring,
and spring's power
orders us to be glad.
It offers ways we know,
and in your springtime
it is faithful and right
to keep your lover.

Ama me fideliter,
fidem meam nota
de corde totaliter
et ex mente tota.
Sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

Chorus

Ecce gratum
et, optatum
ver reducit gaudia,
purpuratum,
floret pratum,
sol serenat omnia.
Iamiam cedant tristia!
Estas redit,
nunc recedit
hyemis sevitia.

Iam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit,
ver estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub estatis dextera.

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

UF DEM ANGER

Tanz

Orchestra

Chorus

Floret silva nobilis
floribus et foliis.

Semichorus

Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

Chorus

Floret silva undique
nah mime gesellen ist mir wê.

Love me faithfully,
mark how I trust you
with all my heart
and with all my mind.
I am with you
even when I am far away.
Whoever loves as I do
is turned on the wheel.

Chorus

See, pleasant
and longed-for
spring restores delight;
a blaze of color,
the meadow is in bloom;
the sun lights up everything.
Now let sadness be gone!
Summer returns,
now withdraws
the wildness of winter.

Now melts
and vanishes
hail, snow and the rest;
fog disperses,
and now sucks
spring at summer's breasts.
He is a miserable soul
who does not enjoy life
nor lusts
under the reign of summer.

They give glory
and are glad
in the honey of sweetness,
who strive
to use
Cupid's prize;
let us, at Venus' command,
glory
and be glad
that we are equals of Paris.

ON THE GREEN

Dance

Orchestra

Chorus

The noble wood is in bloom
with flowers and leaves.

Semichorus

Where is my old
lover?
He rode hence;
alas! who will love me?

Chorus

The wood is everywhere in bloom,
I long for my lover.

Semichorus

Gruonet der walt allenthalben.
wâ ist min geselle alse lange?
Der ist geriten hinnen,
o wî, we sol mich minnen?

Semichorus

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an, etc.

Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, etc.

Reie

Chorus

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Semichorus

Chume, chum geselle min,
ih enbite harte din.

Suzer rosenvarwer munt.
chum uñ mache mich gesunt.

Chorus

Swaz hie gat umbe, etc.

Chorus

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

IN TABERNA

Baritone

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Semichorus

If the wood is everywhere green,
why is my lover so long?
He has ridden away from here;
alas, who shall love me?

Semichorus

Shopkeeper, give me the color
to redden my cheeks
so that I may catch the young men,
thanks to you, for love-making.
Look at me,
young men!
Let me please you!

Make love, good men,
lovable women!
Love makes you courageous,
and lets you stand in high honor.
Look at me, etc.

Welcome, world, that is
so full of joys!
I will be your subject,
always secure in your love.
Look at me, etc.

Round Dance

Chorus

Here they go round and round,
they are all maidens,
they do not want a man
all this summer long!

Semichorus

Come, come my mistress,
I entreat you sore.

Sweet, rosy-hued mouth,
come and make me well.

Chorus

Here they go round and round, etc.

Chorus

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

IN THE TAVERN

Baritone

Burning inwardly
with mighty anger,
in my bitterness
I speak to my own mind;
made of matter,
my element is ash,
I am like a leaf
that the wind toys with.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

For, since it is right
that a wise man
sets upon rock
his foundation stone,
I am a fool, like
a gliding stream,
under whose course
nothing endures.

Feror ego veluti
sine nauta, navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

I am borne like
a ship without a sailor,
as, through the paths of the air,
a stray bird is carried;
chains do not hold me,
a key does not make me fast;
I seek those like myself,
and I am at one with vicious folk.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

The heaviness of my heart
seems a weighty matter;
sporting is pleasant,
and sweeter than honeycombs;
whatever Venus may command,
the task is delightful;
she never dwells in hearts
that are lazy.

Via lata gradior
more iuventutis,
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

On a broad road I walk
like any young man,
and I am bound up in vices,
unmindful of virtue,
greedy for pleasure
more than for health,
dead in spirit,
I take care of my skin.

Tenor and Male Chorus

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Tenor and Male Chorus

Once I dwelt on the lakes,
once I appeared beautiful,
when I was a swan.
Wretch that I am!
Now black
and roasting fiercely!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer.
Miser, etc.

The spit turns and re-turns,
my funeral pyre burns me fiercely;
now the serving boy approaches me.
Wretch that I am!, etc.

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, etc.

Now I lie on a salver,
and I cannot fly away;
I see champing teeth.
Wretch that I am!, etc.

Baritone

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Baritone

I am the Abbot of Cucany,
and my deliberation is among drinkers,
and my desire to be in the school of Decius,
and whoever seeks me early in the tavern,
by evening he will go out bare,
and thus stripped of his clothes he will cry:

Baritone and Male Chorus

Wafna, wafna!
Quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

Male Chorus

In taberna quandro sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
sic quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter
agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit here, bibit herus,
bibit miles, bibit clerus
bibit ille, bibit illa,
bibit servus cum ancilla,

bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul etignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Baritone and Male Chorus

Wafna, wafna!
Vilest fate, what have you done?
The joys of my life,
all of them, you have taken away!

Male Chorus

When we are in the tavern,
we do not mind what the place may be,
but we hurry to the gambling,
which always makes us sweat.
What goes on in the tavern
where money is the butler,
you had better ask here;
if I tell you, then listen.

Some gamble, some drink,
some enjoy doing both.
But of those who stay to gamble,
some of them are stripped,
some are clothed,
and others covered with money-bags.
Nobody there's afraid of death,
but they draw lots in Bacchus' honor.

Once for the buyer of the wine
free men drink out of it;
twice they drink for those in prison,
after that, three times for the living,
four times for all Christians,
five times for those who died in the Faith,
six times for the weak sisters,
seven times for the forces on forest duty.

Eight times for errant brothers,
nine times for monks dispersed,
ten times for sailors,
eleven times for quarrellers,
twelve times for penitents,
thirteen times for those going on a
journey,
the same for the Pope as for the king,
everyone drinks without licence.

The mistress drinks, the master drinks,
the soldier drinks, the cleric drinks,
this man drinks, that woman drinks,
the servant drinks, the maid-in-waiting
drinks,
the quick man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the regular drinks, the stray customer drinks,
the greenhorn drinks, the wise man drinks.

The poor man drinks, and the invalid,
the exile drinks, and the man nobody knows,
the boy drinks, the greybeard drinks,
the president drinks, and the deacon,
the sister drinks, the brother drinks,
the old man drinks, the mother drinks,
that woman drinks, this man drinks,
a hundred drink, a thousand drink.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum justis non scribantur.

Six hundred pence are too few
to last, when unbridled
and unceasingly they are all drinking.
Let them cheerfully drink the maximum,
people plague us all so,
and so poor we shall be.
Let those who plague us be confounded,
and not be accounted with the righteous.

COUR D'AMOURS

Boys

Amor volat undique,
captus est libidine
luvenes, iuvencule
coniunguntur merito.

COURT OF LOVE

Boys

Love flies everywhere,
he is seized by desire.
Young men, young girls,
are rightly coupled together.

Soprano

Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:

Soprano

The girl without a lover
does without any pleasure;
she keeps the last watches of night
alone
in custody of her heart:

Boys

Fit res amarissima.

Boys

It is the bitterest fate.

Baritone

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

Baritone

Day, night and all things
are against me;
the chatter of maidens
makes me weep;
often I sigh,
and it makes me more fearful.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attemen consulite
per voster honur.

O my friends, go on playing,
and tell me, you who know,
spare me in my sadness;
great is grief,
at least advise me,
in your kindness.

Tua pulchra facies,
me fay planszer milies,
pectus habet glacies.
A remender,
statim vivus fierem
per un baser.

Your beautiful face
makes me weep a thousandfold,
ice is your breast.
To cure me,
I would at once be made alive
by a kiss.

Soprano

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia!

Soprano

A girl stood
in a red shift;
if anyone touched it,
the shift trembled.
Eia!

Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia!

A girl stood
like a rosebud;
her face was radiant,
her mouth in flower.
Eia!

Baritone and Chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
manda liet,
min geselle
chomet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet, etc.

Vellet deus, vellent dei
quod mente prosposui:
ut eius virginea
reserassem vincula.
Manda liet, etc.

Six Male Soloists

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

Double Chorus

Veni, veni, venias,
ne me mori facias,
hyrca, hyrce, nazaza,
trillirivos . . .

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

Soprano

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad fugum tamen suave transeo.

Chorus

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes.

Baritone and Chorus

Around my heart
there is much sighing
for your beauty,
which wounds me pitifully.
Manda liet,
manda liet,
my lover
does not come.

Your eyes are bright
as the rays of the sun,
as the splendor of lightning
that gives light in darkness.
Manda liet, etc.

May God will, may the gods grant
what I have planned in my mind:
that her virginal
bond I may unchain.
Manda liet, etc.

Six Male Soloists

If a boy with a girl
tarries in a little room,
happy their mating.
As love rises,
and from between them both
weariness is driven far away,
an indescribable playfulness begins
in their limbs, their arms, their lips.

Double Chorus

Come, come, do come,
do not make me die,
hyrca, hyrce, nazaza,
trillirivos . . .

Your beautiful face,
the glance from your eyes,
the tresses of your hair,
o what a glorious creature!

Redder than the rose,
whiter than the lily,
more beautiful than anything,
I am always proud for you!

Soprano

In the uncertain balance of my mind
the opposites waver,
desirous love and modesty.
But I choose what I see,
I offer my neck for the yoke;
to so sweet a yoke I submit.

Chorus

This is a joyful time,
o you maidens;
rejoice now,
you young men.

Baritone
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Women
Mea me confortat
promissio,
mea me deportat
negatio.

Soprano and Boys
Oh, oh, oh, etc.

Men
Tempore brumali
vir patiens,
animo vernali
lasciviens.

Baritone
Oh, oh, oh, etc.

Women
Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Soprano and Boys
Oh, oh, oh, etc.

Chorus
Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Baritone, Boys and Chorus
Oh, oh, oh, etc.

Soprano
Dulcissime,
totam tibi subdo me!

BLANZIFLOR ET HELENA
Chorus
Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA IMPERATRIX MUNDI
Chorus
O Fortuna, etc. (as at beginning)

Baritone
Oh, oh, oh,
I am bursting all over;
now for love of a girl
I burn all through;
a new, a new love
it is for which I die.

Women
I become stronger
when I promise,
I am downcast
when I refuse.

Soprano and Boys
Oh, oh, oh, etc.

Men
In winter time
man is patient,
in the springtime breezes
he is desirous.

Baritone
Oh, oh, oh, etc.

Women
It wantons with me, my
virginity,
it thrusts me down, my
simplicity.

Soprano and Boys
Oh, oh, oh, etc.

Chorus
Come, my mistress,
with delight,
come come, my pretty,
now I am dying.

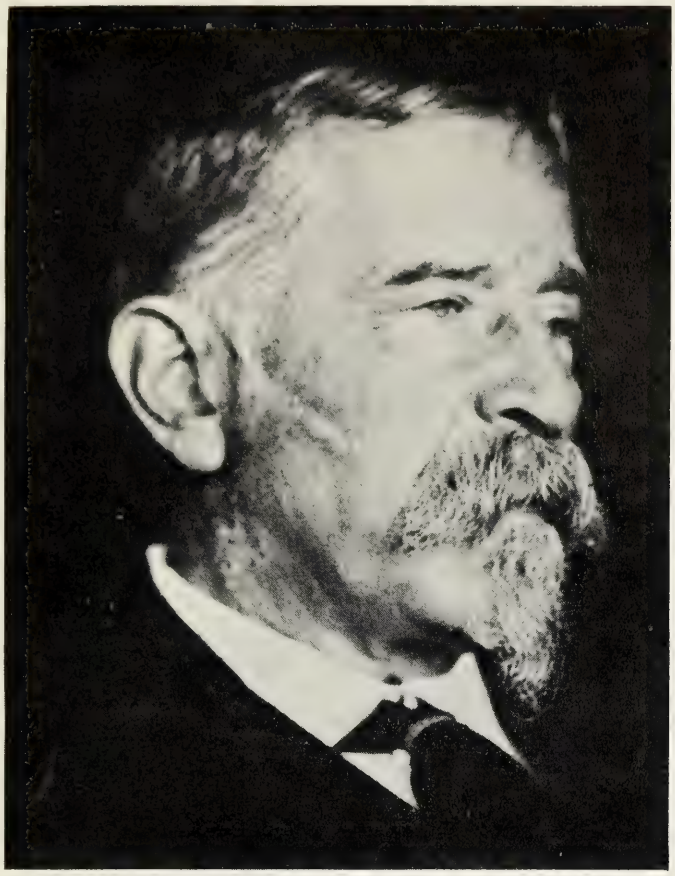
Baritone, Boys and Chorus
Oh, oh, oh, etc.

Soprano
My sweetest one,
I give my all to you.

BLANCHEFLEUR AND HELEN
Chorus
Hail, most beautiful,
precious jewel,
hail, glory of maidens,
radiant maiden,
hail, light of the world,
hail, rose of the world,
Blanchefleur and Helen,
noble Venus.

LUCK, EMPRESS OF THE WORLD
Chorus
O luck, etc. (as at beginning)

HENRY LEE HIGGINSON



Henry Lee Higginson, founder of the Boston Symphony Orchestra, died fifty years ago on November 14 1919. Shortly after his death The Atlantic Monthly *published an appreciation by M. A. DeWolfe Howe, himself a Trustee of the Orchestra, entitled 'A great private citizen'. The following paragraphs are reprinted from that article.*

Henry Lee Higginson was commonly designated 'the first citizen of Boston' — and so justly that no second citizen stepped at once into his vacant place; but, not even a native of New England, he was born in New York, November 18 1834. He was a pre-eminent son of Harvard, but studied at the University for less than a single year, the freshman year of the class of 1855. He was best known throughout the country as a patron of music and education, as the 'founder and sustainer' of the Boston Symphony Orchestra and a liberal benefactor of Harvard; he was a Puritan at heart, and in his daily life a hard-working, hard-headed man of affairs, deeply immersed in intensely practical matters, a member of an important financial firm, a director of powerful corporations. For approximately forty years he held a conspicuous place in the public eye; but he never held public office. It was as a private citizen, a great private citizen, that he did his far-reaching work for his community and his country.

Major Higginson, who was in reality brevetted Lieutenant-Colonel, U.S.V., before the end of the war 'for gallant and meritorious services', and might naturally have gone through life 'Colonel Higginson', was

forty-seven years old, when, in 1881, he established, out of resources acquired by his own industry and intelligence, not through inheritance, the Boston Symphony Orchestra, and committed himself to maintaining it by means of resources still to be acquired on the same terms. This work lasted for thirty-seven years. It would have been an impossible task but for certain personal endowments, native and cultivated — courage, unselfishness, a capacity for public friendship, and a pervading sense of whimsical humor, that surest companion to a true sense of relative values. These gifts were not suddenly bestowed at the age of forty-seven. They grew out of his inheritances, his boyhood, and the maturing experiences of his earlier manhood.

When he was a boy at the Boston Latin School, he took his part with a fierce energy in the snowball fights on Boston Common. Henry Adams, in his *Education,* recalls the battles between the Latin School boys and all comers on the Common, the trick of inserting stones in snowballs, and his own depression one day at 'seeing one of his trustiest leaders, Henry Higginson — "Bully Hig", his school name — struck by a stone over the eye, and led off the field bleeding in rather a ghastly manner.'

His college career was cut short before the end of one year by a weakness of his eyes. This did not disqualify him for business, and for several years he was employed in the counting-house of S. & E. Austin, a well-known firm of Boston merchants. But 'Trade,' as he wrote from Europe to his father in 1857, 'was not satisfying to the inner man as a life-occupation.' Having gone abroad, in 1856, without definite plans, he soon found himself bent on the serious study of music. 'If I find that I am not profiting at all by my work,' he wrote to his father, 'I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, "What is to come of it all if successful?" I do not know. But this is clear. I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. I can then go with satisfaction to my business, knowing my resource at the end of the day. It is already made, and has only to be used and it will grow. Finally, it is my province in education, and having cultivated myself in it, I am fully prepared to teach others in it. Education is the object of man, and it seems to me the duty of us all to help in it, each according to his means and in his sphere.'

These were thoughtful and prophetic words to proceed from a youth of twenty-three. A letter written to his father in the same year contains another significant bit of self-revelation: 'What is money good for, if not to spend for one's friends and to help them? You've done so all your life — let me do so too, when I can, for it is in me (I have always known it) to be a close man, a miser. I know about this.'

For about four years the young man remained in Europe, at first preparing himself, — chiefly in Vienna, — by hard study of the piano, singing, and composition, for such possibilities as a musical career might open to him, and afterwards adjusting himself to the necessity of abandoning it. This was the direct result of over-exertion. A headache that lasted for three days drove him to a barber, who let blood from his left arm to relieve his suffering. He returned to his piano practice

too soon after this experience, and disabled his arm, as an eminent physician assured him, permanently. 'I came home,' he wrote, 'and swore like a pirate for a day; then, coming to my senses, I decided to sing away, study composition, etc., hard, magnetize, and await the result. . . . I've hurt myself many times by doing things which other people avoid as a matter of course.'

While reconciling himself to his disablement, and to a growing realization that his musical gifts were not such as to make him a musician of the first order, he supplemented his personal economies by giving lessons in English. Some months before returning to America in November of 1860, he wrote to his father, who must have wondered at his protracted absence from home, confessing the disappointment he had met, and adding, 'If you consider the whole thing and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay.'

Long afterwards, when the orchestra he founded had been established in Boston for more than twenty-five years, he wrote to an old friend who had advised him wisely at its origin, a letter which confirmed the modest estimate he had made of himself as a musical student in Vienna, and at the same time revealed, in his words about Beethoven's Third Symphony, an appreciation of music, and a response to its appeal, which were a life-long justification of his early studies. Thus, in part, the letter runs:

'A few words about our talk last night. Of course I loved music, and therefore studied it — and found no talent whatsoever.

'We young folks used to consider the problems of life, and the rights and needs of men and women, and the injustices of both, also the need of refreshment and not of luxuries or even comforts. And it seemed to me that we of the young beautiful country should and could have music of the best. Hence my hopes and efforts, both for the sake of art and the sake of humanity. Do you see? But talent, or even keen perception of musical talent in others, I have little or none; nor have I ever found talent for anything, except power of work, and of recognizing friends of the best, and the enormous value of them to me. It is all second or third class, and I've been built up and lifted up to a wrong place by friends.

'As to the "Eroica", I had meant to tell you how I felt about it, but it opens the flood-gates, and I can't. The wail of grief, and then the sympathy which should comfort the sufferer. The wonderful funeral dirge, so solemn, so full, so deep, so splendid, and always with courage and comfort. The delightful march home from the grave in the *scherzo* — the wild Hungarian, almost gypsy in tone — and then the climax of the melody, where the gates of Heaven open, and we see the angels singing and reaching their hands to us with perfect welcome. No words are of any avail, and never does that passage of entire relief and joy come to me without tears — and I wait for it through life, and hear it, and wonder.'

The dreams of youth and the realities of old age — for Major Higginson was nearly seventy-five when he wrote this letter — have not often stood in a closer relationship.

When he returned to the United States late in 1860, realities were soon to supersede the dreams. Within six months Sumter was to fall, and the mettle of individual Americans to be tried. Henry Higginson met the test by immediate participation in the forming of the Second Massachusetts Regiment of Infantry, begun April 18 1861. A remarkable group of young men joined in this undertaking, and became officers of the regiment. The name of Robert Gould Shaw typifies the quality of them all. It was a band of chosen spirits, aflame with the ideals for which a war is most nobly fought; and it was entirely characteristic of Henry Higginson that his friendship with these men entered into the very warp and woof of his army life, and permanently influenced him. A passionate devotion to his country may fairly be counted the controlling motive of all his years. With it was inextricably interwoven a passionate devotion to friends. Indeed, he seems to have conceived virtually all the relations of life in terms of friendship. In his attitude toward his country, his city, his college, even toward the art of music, there was something intensely personal — just as there was in his dealings with individual men and women. It was in blended patriotism and friendship that he made his two chief gifts to Harvard College — the Soldiers Field for athletic games, the Harvard Union for social intercourse. He set up on Soldiers Field the names of six soldier friends, and said about them to the students of Harvard College: —

'Now, what do the lives of our friends teach us? Surely the beauty and the holiness of work and of utter, unselfish, thoughtful devotion to the right cause, to our country, and to mankind. It is well for us all, for you and for the boys of future days, to remember such deeds and such lives and to ponder on them. These men loved study and work, and loved play too. They delighted in athletic games, and would have used this field, which is now given to the College and to you, for your health and recreation. But my chief hope in regard to it is, that it will help to make you full-grown, well-developed men, able and ready to do good work of all kinds — steadfastly, devotedly, thoughtfully; and that it will remind you of the reasons for living, and of your own duties as men and citizens of the Republic.'

An older man does not wholly improvise thoughts of this kind. He brings them out of an experience like war because he takes a great deal into it. As a young officer Henry Higginson took into the war a full measure of enthusiasm and energy. He worked hard at recruiting and drilling his men before they went to the front. They recognized a fighter in him, and liked him. One day he overheard a soldier swearing in the ranks, and checked him, saying, 'If there is any swearing to be done in this company, I will attend to it.' No doubt he did, and by means of the vigor it implied stiffened the discipline for which he was responsible.

While the young officer was imparting discipline after this fashion, he was also acquiring his own experience of it. The infantry regiment he had joined at its inception went to the front in July 1861, when he was promoted from second to first lieutenant. In October he was transferred from the Second Massachusetts Infantry to the First Massachusetts Cavalry, formed in September, and received a captain's commission. In his brief infantry experience he saw no battle, but was

much engrossed in the routine duties of soldiering. With the cavalry, which had by degrees to disprove its inferiority to the mounted forces of the Confederacy, his fighting began. It continued through the Antietam campaign, in the autumn of 1862, through the winter months before Fredericksburg, and the spring campaign of 1863 in Virginia. On June 17 it came to an end, at the beginning of the battle of Aldie, when Major Higginson, sent to recall a fellow officer, Captain Sargent, who had gone beyond the point to which he had been ordered to advance, followed him, in the zest of an unexpected fight, and found himself and his men overpowered by superior numbers. His horse was shot under him, and in the hand-to-hand encounter that ensued he was wounded by pistol-shot and sabre-cuts, one of which left a scar on his face for life. When he recovered consciousness, he contrived to save himself from capture, but the wounds he had received incapacitated him from any further active service. As soon as he could do anything, he made himself useful again in recruiting, and for a brief time served on the staff of General Francis C. Barlow.

He would himself have been the first to say that his war-record was not exceptional. The passionate spirit of patriotism in which it was rendered, and his communion in that spirit with noble young contemporaries, many of whom gave their lives for the Union cause, left their indelible marks upon his character. Like many another fighter against disunion, he gave to the reunited country in its entirety the same devotion through life that he had given to the cause of the North in his earlier years, and again and again spoke of the men against whom he had fought as only a chivalrous foe could speak.

Of women in general, and especially of their high place in the true partnership between man and wife, he was the unfailing champion. His own marriage, with a daughter of Louis Agassiz, about six months after his disabling fight at Aldie, placed him in a rarely harmonious domestic relation which to the end of his days afforded the basis of happiness, sympathy, and co-operation in which all his other relations were rooted. Through this marriage, moreover, his intimacy with his brother-in-law, Alexander Agassiz, his classmate in college, became so close as to count among the positive influences of his life, with notable results both in affairs and in thought.

Yet it was from his comrades in arms that the incentives to the citizenship he practised were primarily derived. Even before the war one of them, Charles Russell Lowell, a kinsman with whom he was in the closest sympathy, had revealed in a letter to their common friend, John C. Bancroft, son of the historian, the attitude toward life which their little circle of idealists was taking. 'Last February,' he wrote from Rome in 1857, 'when Henry [Higginson] joined me in Florence, we laid our heads together to get you across the water; as a preliminary standpoint we concocted an extensive plan of migration, you and Jim Savage and Henry and I were all to move to Virginia or somewhere — we were to cultivate the vine and the olive, to think none but high thoughts, to speak none but weighty words, and to become, in short, the worthies of our age.'

After they had 'moved to Virginia' several years later, for a purpose then quite unforeseen, the future took on a new aspect, and Lowell,

who had discovered 'a thorough born merchant' in his friend Higginson while they were traveling as youths together in Europe, wrote to him in the last year of the war, 'I hope, Mr Higginson, that you are going to live like a plain Republican, mindful of the beauty and the duty of simplicity. Nothing fancy now, Sir, if you please. . . . I hope you have outgrown all foolish ambitions and are now content to become a "useful citizen." . . . Don't grow rich; if you once begin, you will find it much more difficult to be a useful citizen.'

The attempts to attain independence were at first unsuccessful, both in an oil-venture in Ohio and in a cotton-planting enterprise in Georgia, an experiment in which a patriotic motive played an important part. With his joining the firm of Lee, Higginson & Co., in Boston, in 1868, more prosperous days began to dawn; but it was only after thirteen years of hard, self-denying work that he found himself in a position to carry out a purpose he had long been forming, the establishment and maintenance of a great orchestra which should give to the people of his own city and country music of the same supreme order of merit as that which had nourished his spirit as a young man in Europe. This was essentially a patriotic purpose, conceived in the desire to enrich the life of his own beloved country. Music, as he had long before written to his father from Europe, was his province in education. Long afterwards he quoted the words that Fanny Kemble had once spoken to him: 'Life in the United States is hard and dry. Your country is a great cornfield. See that you plant flowers in it.' Still later he amplified the same thought in saying, 'This beautiful land is our workshop, our playground, our garden, our home; and we can have no more urgent or pleasant task than to keep our workshop busy and content, our playground bright and gay, our garden well tilled and full of flowers and fruits, our home happy and pure.' It was precisely for these objects that he established the Boston Symphony Orchestra in 1881.

At that time public benefactions of this general nature were far less familiar than they have since become, and such a benefaction in the realm of music was wholly original. The endowed or privately supported orchestra is now an accepted institution in many American cities, and this is so in large measure because of the pioneering example set by Mr Higginson. The value of that example lay by no means only in the spectacle of large annual expenditures, the fruit of annual earnings and income which might otherwise have been employed in the rolling up of a modern fortune, but also in the devotion of personal energies to an immensely difficult and complicated task. How exacting this task was, — in the selection and judicious handling of conductors, to say nothing of the whole company of highly temperamental persons who

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constitute the orchestra; in dealing with the *genus irritabile* of soloists and with a public sometimes only a little less difficult, — few could realize. Humor, patience, a decisive will, an infinite desire to serve his generation carried him over many rough patches of the long road. At the very end of it, when he had carried on this work with increasing success for thirty-seven years, the tensity of war-time feeling and the sorrow that came from clinging too long to the trust he had placed in one who proved unworthy of it, imposed a burden he could no longer bear, and, broken by the bitter experience, he committed to other hands the institution he had created. But on the very last day of his life he found occasion to deplore the course of a contemporary who had recently bequeathed a great fortune to a worthy object, on the ground that his wealth might have been doing good through many years of its accumulation, and to pity him for having missed all the fun of spending it for others.

When Mr Higginson wrote an article, 'A Word to the Rich', for the *Atlantic* nine years ago [1911], he began and ended it with this quotation from the gravestone of Edward Courtenay, Earl of Devonshire: —

> What we gave, we have;
> What we spent, we had;
> What we left, we lost.

There was his whole philosophy of riches. His practice was itself a hint to the rich, for his constant refusal to count the cost in what he did for others was offset at every turn by the little severities he imposed upon his own mode of life. 'I look at fifty cents myself,' he wrote in a private letter soon after the war broke out in Europe, 'and think whether I will take a carriage or walk. Indeed I nearly missed my train on Sunday because I did not take a carriage. There is something about "the spigot and the bung" that applies to everybody.'

Personal indulgence of any kind was as alien to him as to his Puritan forebears. 'Puritanism!' he wrote to a friend in 1889; 'the older I grow, the more I incline to their ideal, and the luxury and the wastefulness and a thousand things send me that way — in thought, though hardly in deeds and living perhaps.' It could not have been entirely from the Puritans of tradition that he derived, for example, his interest in schemes of profit-sharing. It was a cardinal principle of his economic creed that the wage-earner should have 'a larger piece of the pie'. The same sympathy which prompted this feeling kept him youthful to the last, drew him and his young associates, in business and friendship, together, and placed him constantly with those whose eyes were turned toward the sunrise.

His personal presence truthfully bespoke the man within. Compact of stature, visaged with distinction, military in bearing, alert and vigorous, forthright and staccato of speech, both in public and in private, he visibly embodied the qualities of utter fearlessness and honesty, joined with a fortunate capacity for quick and righteous anger. These qualities, moreover, were not wholly unrelated to a human and endearing tendency to make impulsive mistakes. But they stood in an equally close relation to a definite gift for bestowing and winning affection. To a remarkable degree his letters spoke with his living voice. Nothing

of good or evil fortune could befall his friends without his writing to them, briefly or at length, in terms appropriately compact of sympathy and humor. His good letters were not the product of accident, for he had a theory of letter-writing which he once communicated to a business associate as follows: 'You sit down and visualize the person you are addressing; you dictate exactly as if he were present; you watch the changes in his face and anticipate his replies. You go through it and cut out all the adjectives and adverbs; then you probably have a good letter.' A point of his own practice is not enumerated here — namely, the addition of a postscript in long hand, to almost every type-written letter, making it even more personal than it was before.

There is much, very much more that might be said. From the many fields of activity of this great private citizen — fields of business, education, art, friendship, and public service privately rendered — instances innumerable might be drawn to illustrate the living out of his avowed belief that 'there seems no other outcome, no other foundation for a happy mankind, for civilization, than a full, generous, wise use of our powers for the good of our fellow men, and a happy forgetfulness of ourselves.' But this is far less a memoir than a suggestion, a turning of consideration to the immediate meaning of such a life as Major Higginson's.

When the eighty-fifth birthday he did not quite attain was drawing near, and some observance of it had been proposed to him, he wrote to a friend: 'I've had only too many kind words of praise for doing my duty, and only my duty, as my eyes and those of dear, dead friends saw it. The simple tale — that he tried to fill up gaps and sought to bring sunshine into the lives of his fellow men and women, that he usually kept his word, given and implied, and that he worshipped his country and had the very best and most far-seeing of friends — is the whole story.'

Thus in retrospect he saw his life. To others it may stand pre-eminently, as these pages began by suggesting, for the possibility of sustaining from youth to old age an idealism born in time of war. This central meaning of it was richly symbolized at his burial. Into and out of the academic surroundings of a college chapel the veteran soldier, the indomitable lover of righteousness and beauty, was borne in the uniform of his army days, his sword at his side; and over his grave the 'grieving bugle' sounded its martial note of farewell. For his country and its ideals he enlisted in the war of more than half a century ago. The enlistment proved to be for life. He believed with all his heart that the young men of this later day were the true spiritual sons of their fathers. It is for them, in the light of such a life as his, to justify this faith of the older generation.

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

THE GUEST CONDUCTOR



SEIJI OZAWA, who becomes, with Gunther Schuller, Artistic Director of Tanglewood in 1970, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on several occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and is devoting the present season to guest conducting. During the summer he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He has opened the 1969-1970 season of the New York Philharmonic, and later this season will be guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. He becomes Music Director of the San Francisco Symphony next fall. Seiji Ozawa has made many recordings for RCA.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

THE SOLOISTS



photo by Dick Loek

KINSHI TSURUTA, born in Ebeotsu Asahikawa in the Hokkaido Prefecture, is a player of the traditional Japanese instrument, the biwa. In November 1961 she appeared on stage for the first time since World War II in a joint recital. On film she has been heard in the music of Takemitsu for *Kwaidan*. She and Katsuya Yokoyama created the music for a series of television dramas, *Yoshitsune,* broadcast by NHK. Takemitsu wrote a new work for Kinshi Tsuruta and Mr Yokoyama called *Eclipse,* played at the Nissei Theater in May 1966.



photo by Dick Loek

KATSUYA YOKOYAMA, a leading player of the shakuhachi, was born in Kohnuki Numazu, Shizuoka Prefecture. He is known for his interpretation of almost all the new music written for his instrument in Japan. He is also a member of 'Sanbonkai', a trio of Japanese instrumentalists. His playing has been heard in the film scores by Takemitsu for *Seppuku* and *Kwaidan* as well as in the television series *Yoshitsune*. His traditional instrument is a bamboo flute, and his technique has been inherited from his teacher, Watazumi. Both Kinshi Tsuruta and Katsuya Yokoyama have taken part in the recording of *November steps no. 1* with the Toronto Symphony, conducted by Seiji Ozawa, for RCA.

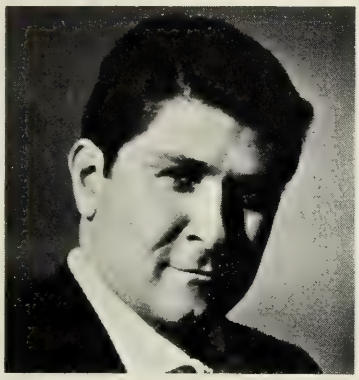


EVELYN MANDAC, born in the Philippines, took her degree in music at the University of the Philippines. She then studied for several years at Oberlin College and the Juilliard School of Music. Last season she appeared with the Orchestras of Honolulu and Phoenix, with the Oratorio Society of New York and the Dallas and San Antonio Symphonies. In opera she sang leading roles with the San Antonio and Santa Fe Opera Companies.

During the 1969-1970 season Evelyn Mandac, who makes her first appearances with the Boston Symphony at these concerts, will sing with the San Francisco Opera, the Minnesota Orchestra and the Philadelphia Orchestra. She will also join the Juilliard Quartet on a coast to coast tour. Her repertoire includes Liù in *Turandot,* Pamina in *Die Zauberflöte,* Susanna in *Le nozze di Figaro,* Salud in *La vida breve* and Mimi in *La Bohème.* Equally at home with contemporary music, she appeared in the American première of Berio's *Passaggio* and, more recently, in Henze's *The Bassarids.*



STANLEY KOLK, who makes his first appearance with the Boston Symphony at these concerts, has recently joined the Frankfurt Opera as leading tenor. During the present season he will play, among other roles, Belmonte in *Die Entführung aus dem Serail,* Tamino in *Die Zauberflöte,* Rodolfo in *La Bohème,* Pinkerton in *Madama Butterfly,* the Duke in *Rigoletto* and Alwa in *Lulu.* In past seasons he has sung with many of the leading opera companies in the United States, and was heard in the historic performance of *Così fan tutte* at the White House. He has also appeared with many of the major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, the Los Angeles Philharmonic and Chicago Symphony. Stanley Kolk has taken part in many performances of contemporary music, and sang in the American premières of *Panfilo and Lauretta* by Chavez and Berg's *Lulu.* He has made several recordings on the Columbia and Vanguard labels.



SHERRILL MILNES, who appeared most recently at Symphony Hall with the Boston Symphony as narrator in Schoenberg's *A survivor from Warsaw* and soloist in Beethoven's Ninth symphony, is leading baritone of the Metropolitan Opera. He started his professional career as a member of Margaret Hillis's Chicago Choir, and was soon taking solo parts when the chorus appeared with the Chicago Symphony. He won scholarships to the opera department of the Berkshire Music Center for two consecutive summers, then joined Boris Goldovsky's company for several tours. After winning a Ford Foundation award in 1962, he sang with the Pittsburgh, San Antonio, Houston, Central City and Cincinnati Opera companies.

At the Metropolitan he has sung leading roles in *Faust, Pique Dame, Fidelio, Aida, Un ballo in maschera, Lohengrin* and *Mourning becomes Electra.* He has appeared abroad in Venice, Florence, Milan and Mexico City. Sherrill Milnes has made many records for RCA. With the Orchestra he has recorded Brahms' *German Requiem, A survivor from Warsaw* by Schoenberg and Beethoven's Ninth symphony.

THE CHORUS

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke de Varon, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the

Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs de Varon was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA.

Last season the chorus sang in performances of the *German Requiem* of Brahms and the Ninth symphony of Beethoven and later took part in the recordings of these pieces for RCA. Recently they gave a benefit concert for Roxbury's 'Project Exodus', and further plans for this season include the Boston première of Webern's *Das Augenlicht* and the world première of a piece by Robert Cogan of the Conservatory faculty. The chorus will make a concert tour of west coast cities next March.

The children's chorus of the New England Conservatory is made up of pupils from the Conservatory's Extension Division, whose director is Helen Bernard. The conductor, Katherine Edmonds Pusztai, is a member of the faculty.



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Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $20,950.

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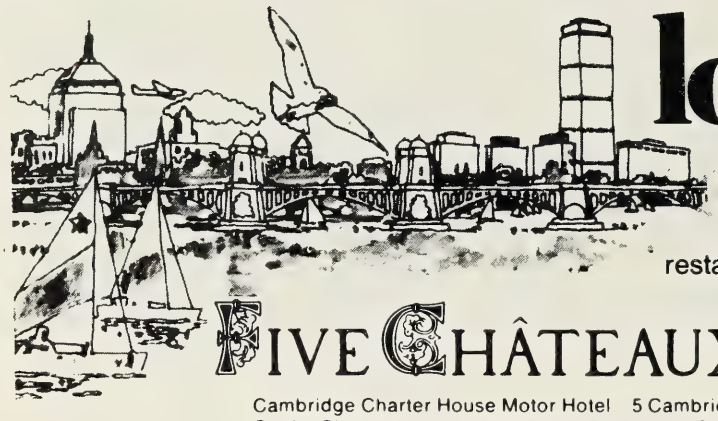
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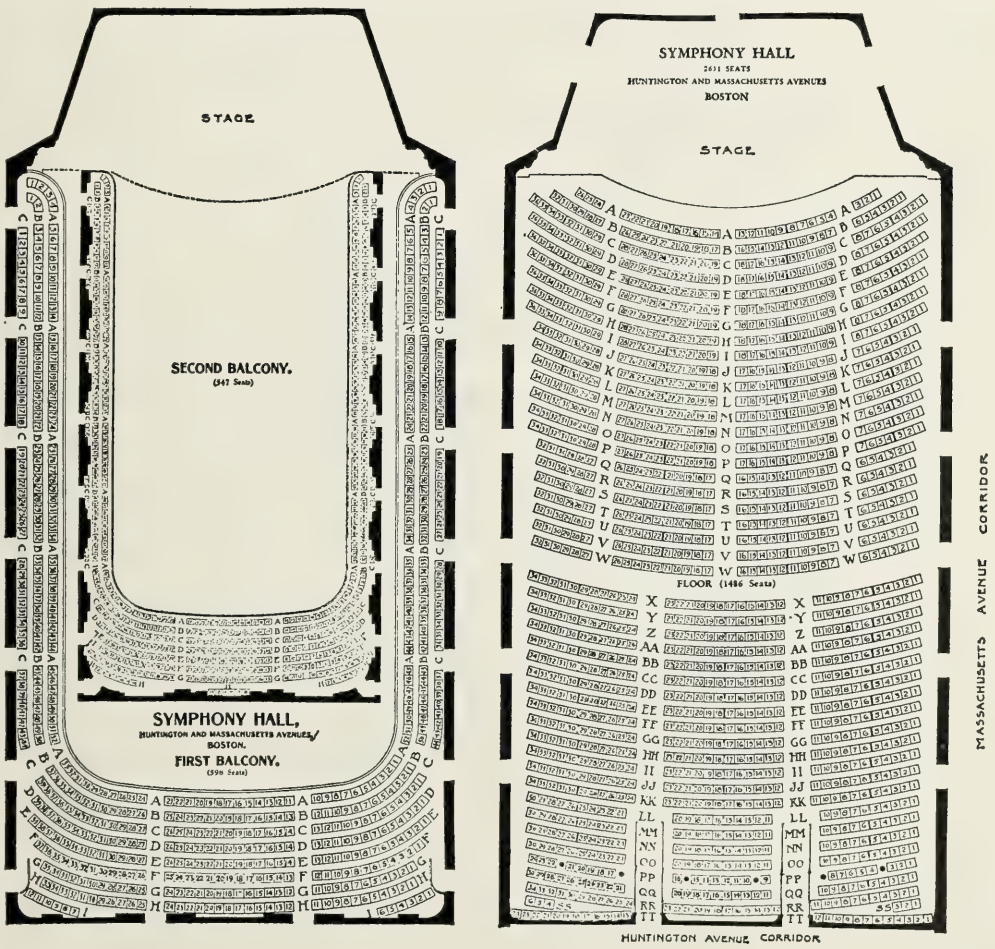
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BEETHOVEN

Symphony no. 6 in F op. 68 'The Pastoral'*

Awakening of happy feelings on reaching the countryside: allegro ma non troppo

At the brook's edge: andante molto mosso

Festive gathering of the country people: allegro

Thunderstorm: allegro

Shepherd's song—happy and thankful feelings after the storm: allegretto

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Scherzo: allegro vivace
Finale: allegro molto

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Program Notes

by John N. Burk

LUDWIG VAN BEETHOVEN

Symphony no. 6 in F op. 68 *The Pastoral*

Beethoven was born in Bonn in December 1770 (probably the 16th); he died in Vienna on March 26, 1827. He completed the 'Pastoral' Symphony in 1808. The premiere took place at the Theater-an-der-Wien (Vienna) on December 22 of 1808, the concert consisting entirely of unplayed music by Beethoven, including the C minor Symphony, the Fourth Piano concerto and the Choral fantasia. The first Boston Symphony performance took place on January 6, 1882 when Georg Henschel conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

Beethoven had many haunts about Vienna which, now suburbs, were then real countryside. Here, in 1808, probably in the neighborhood of Heiligenstadt he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently. Preliminary notations have been found in the sketchbooks as early as that of the Eroica Symphony in 1803-1804, where there appeared the country dance theme in the trio of the third movement—also a premonition of the murmuring brook. Both the Fifth and Sixth symphonies were completed in the spring or early summer of 1808.

After the tension and terseness, the dramatic grandeur of the Fifth symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Dobling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it 'always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole. One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

It was with care and forethought that Beethoven wrote under the title of his Pastoral symphony: 'A recollection of country life. More the expression of feelings than painting.' Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

Some have not needed the warning in a symphony where 'feelings' control every page, where the 'painting' is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral symphony, in which Beethoven said: 'I have always a picture in mind while composing, and work up to it.'

He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

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LUDWIG VAN BEETHOVEN

Symphony no. 3 in E flat op. 55 *Eroica*

Beethoven composed the *Eroica* Symphony between 1802 and 1804, and the first performance took place privately at the house of Prince von Lobkowitz in Vienna in December 1804, Beethoven himself directing. The first public performance was at the Theater-an-der-Wien on April 7, 1805. The Boston Symphony Orchestra first performed the Symphony on November 18, 1881 under Georg Henschel's direction. Erich Leinsdorf and the Boston Symphony Orchestra have recorded the *Eroica* Symphony for RCA.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

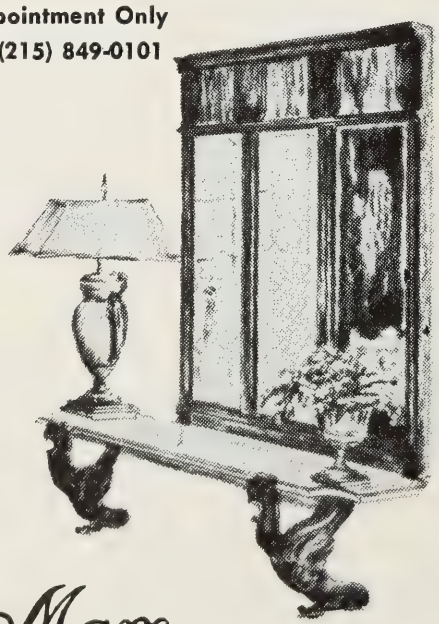
The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *'Neue Bahnen'* [New paths], he was going too far if he had in mind Beethoven's *'Neuen Weg'*. Brahms' First symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden

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broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos.

A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in de-



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velopment into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic 'Heiligenstadt Testament', that he probably made his first sketches for the *Eroica*. The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Hartel, that it was 'really entitled Bonaparte', he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

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ERICH LEINSDORF The Conductor

ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth Symphony to close the Berkshire Festival at Tanglewood, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premieres and revived many forgotten works. Among the latter were the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premieres were works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, the academy operated by the Boston Symphony at Tanglewood, as well as making recordings with the Orchestra for RCA, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Cosi fan tutte,* a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck,* Strauss' *Der Rosenkavalier* and Wagner's *Parsifal,* all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony. For the past two weeks he has conducted the Boston Symphony in their home city. After his appearances this week with the Orchestra, Erich Leinsdorf goes to Amsterdam, where he will conduct the Con-

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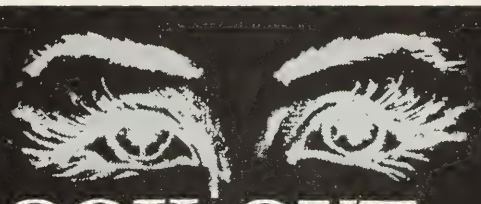


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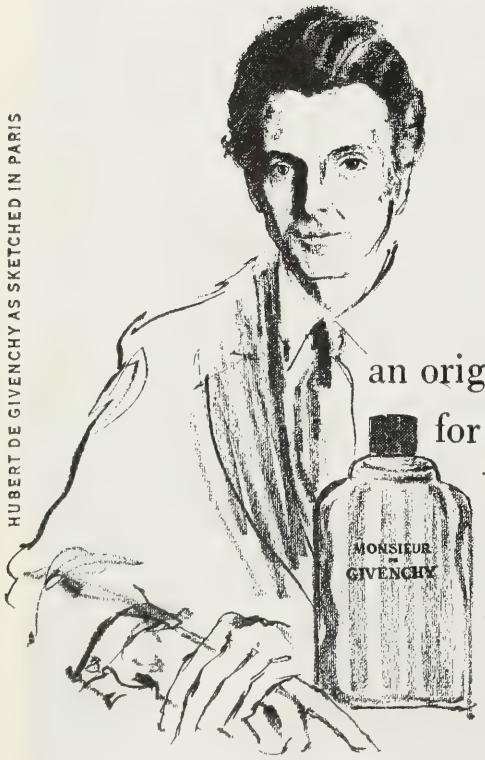
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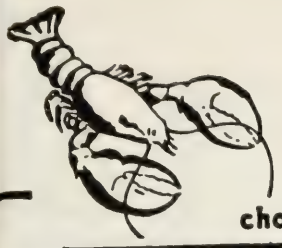
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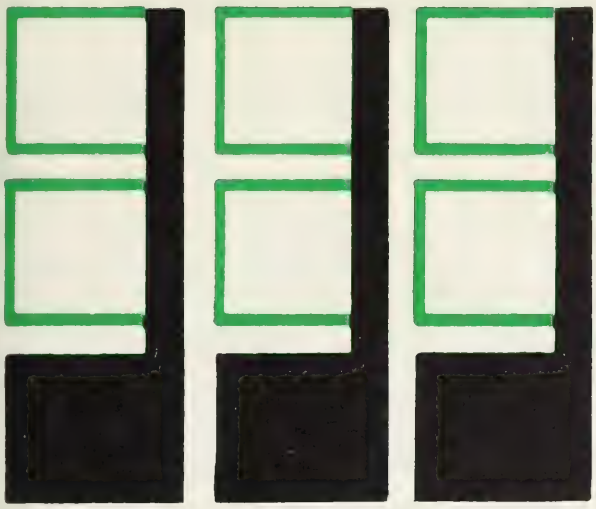
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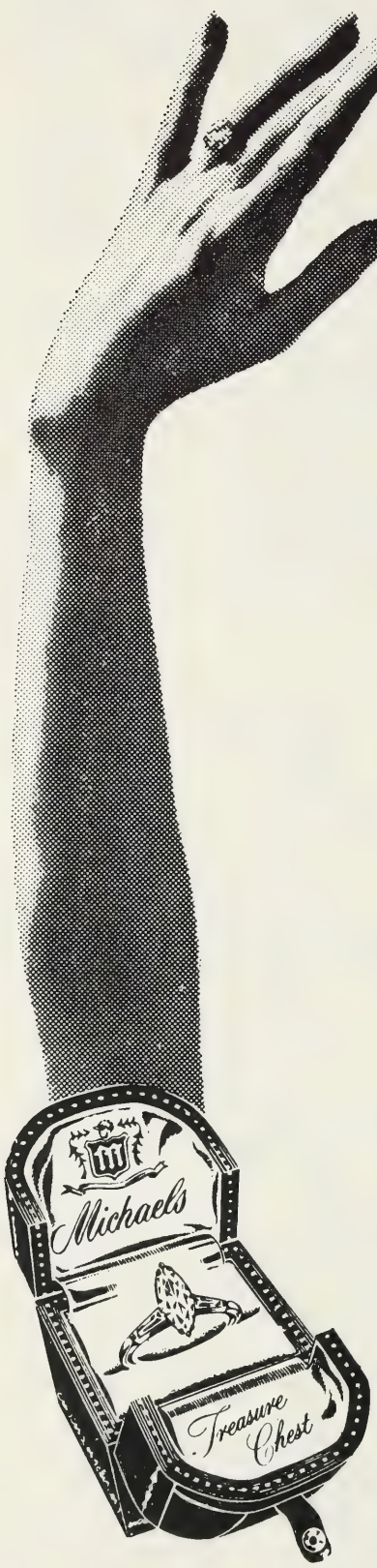
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ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth symphony to close the Berkshire Festival at Tanglewood, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premières and revived many forgotten works. Among the latter were the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières were works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, the academy operated by the Boston Symphony at Tanglewood, as well as making recordings with the Orchestra

(Continued on page three)

for RCA, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Cosi fan tutte*, a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck*, Strauss' *Der Rosenkavalier* and Wagner's *Parsifal*, all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony. For the past two weeks he has conducted the Boston Symphony in their home city. After his appearances this week with the Orchestra, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.



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PROGRAM NOTES

Overture to 'Die Entfuhrung aus dem Serail'

Wolfgang Amadeus Mozart

By John N. Burk

Mozart was born in Salzburg on January 27, 1756; he died in Vienna on December 5, 1791. *The abduction from the seraglio*, '*Singspiel*' in three acts, was composed to a libretto by Gottlob Stephanie, who had made an adaptation of C. F. Bretzner's *Belmonte und Constanze*: Mozart's opera was first performed in Vienna on July 12, 1782, and there were innumerable performances in Austria and in other parts of Europe after the composer's death. The first American performance was given in New York by the Brooklyn operatic school.

The Boston Symphony Orchestra first played the overture on December 22, 1882; George Henschel conducted.

'*Die Entführung aus dem Serail*' was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel*, which bears some formal resemblance to our operetta. The *Singspiel*, using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of '*Die Entführung*', which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dra-

(Continued on page four)

PROGRAM NOTES

(Continued from page three)

matic delineation that there was no resisting it.

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Five Altenberg songs op. 4
Alban Berg

By Donald Harris

The following paragraphs are taken from an extensive note which appeared recently in the Orchestra's program books in Boston. The note itself came from parts of various chapters in a forthcoming biography of Alban Berg which Donald Harris is presently completing. The biography, which is originally written in French, is scheduled for publication in 1970 by the Editions du Seuil, Paris, France.

'I finished my five *Altenberglieder* during the summer and the fall (of 1912). Even though they are conceived as a cycle, they can be per-

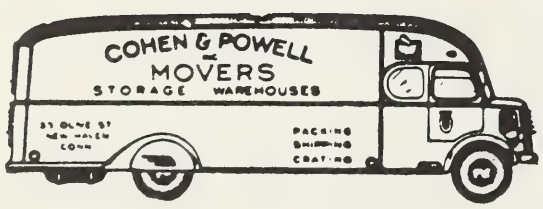
(Continued on page six)

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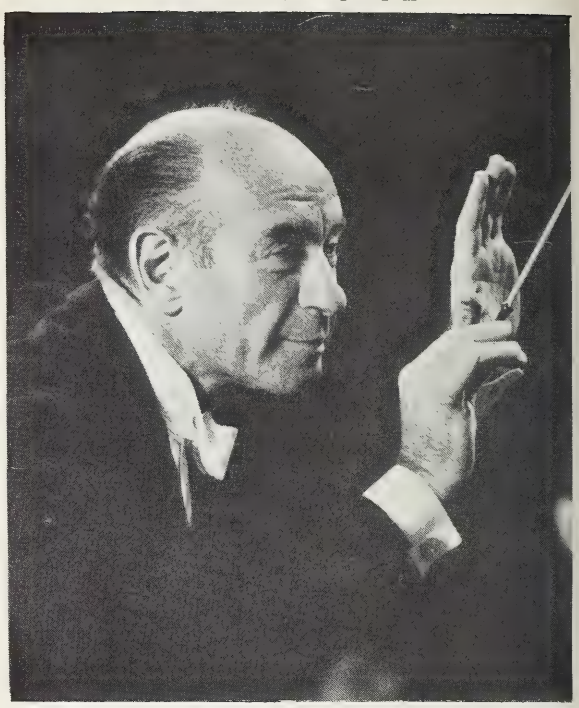
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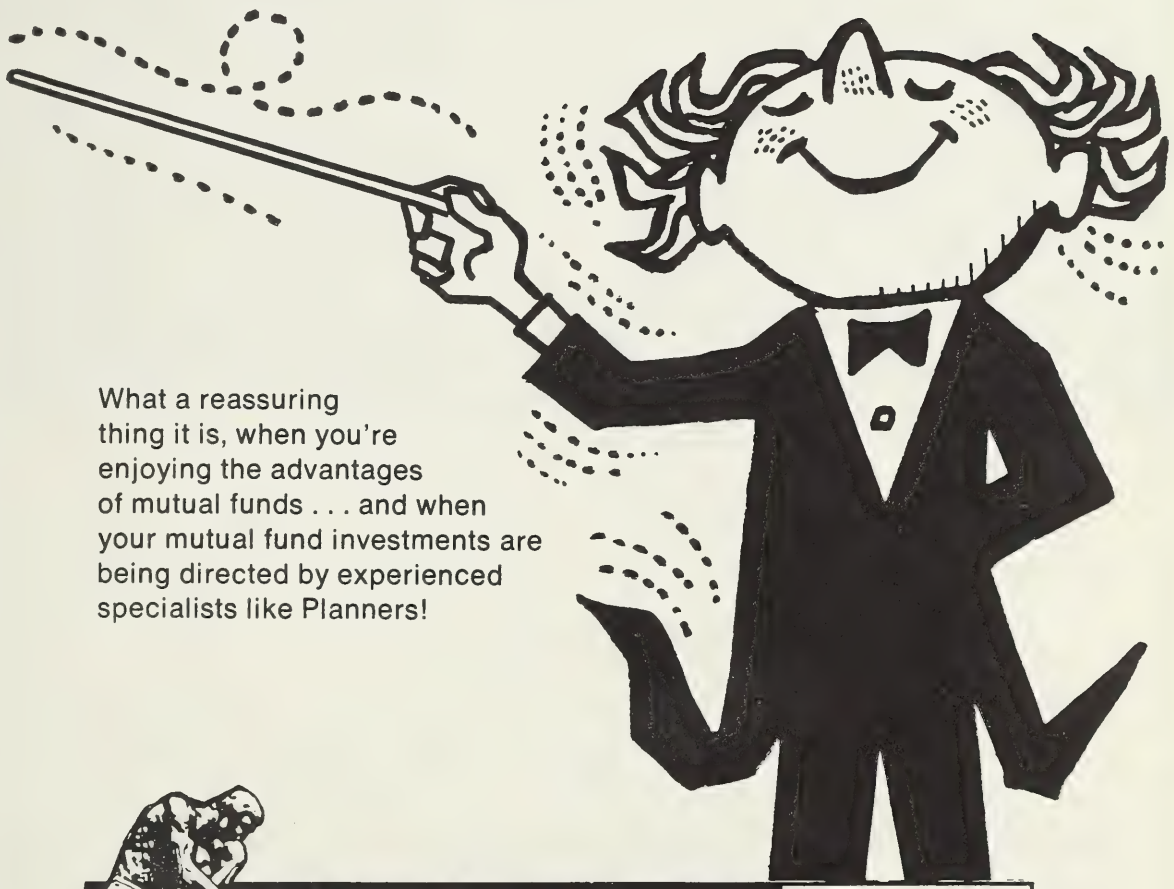
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THE SOLOIST



EVELYN LEAR spent her early years in New York City. After formal musical training as a child — she learned to play the piano and French horn — she began serious vocal study at the age of seventeen. She joined the opera workshop of the Juilliard School, and in 1957 she and her singer-husband Thomas Stewart went to Berlin on Fulbright scholarships. Two years later she took the place of an ill colleague and at very short notice sang Strauss' *Four last songs* with the London Symphony and Sir Adrian Boult. The same year she was engaged by the Deutsche Oper and in 1960 sang the title role in Berg's *Lulu*. Her career was then assured. She was soon making records — she is now a DGG recording artist — and has performed in major opera houses and at music festivals in all parts of the world. Vienna, Salzburg, Buenos Aires, Frankfurt, Kansas City, Brussels, San Francisco, London, Stuttgart, Edinburgh, Prague and New York are among the cities where she has sung in opera, given recitals or appeared in concert with orchestras. Her enormous operatic repertoire includes Lavinia in *Mourning becomes Electra*, Marie in *Wozzeck*, Pamina in *Die zauberflöte*, Senta in *Der fliegende Holländer*, Fiordiligi in *Così fan tutte* and Poppea in *L'incoronazione di Poppea*.

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formed separately. They are all very short, the second, third and fourth very short indeed. If I were permitted to suggest one in particular, it would be the fifth (Passacaglia), especially since the vocal line is easy to sing. Rehearsals for the orchestra would not be too difficult either. Even though it is the longest of the five songs, it is still very short, only fifty-five measures . . . but since you are so kind as to ask me for one or two songs, I would like to suggest another; either the third or the fourth song in addition to the fifth. . .'

Such is part of the reply which Alban Berg sent to Schoenberg in Berlin on January 9, 1913, answering the latter's request for a recent composition to be performed at a concert of contemporary music which Schoenberg himself was planning to conduct in Vienna later that year. The program was to begin with the *Six pieces for orchestra* op. 6 of Webern, followed by the *Four orchestra songs* (texts of Maurice Maeterlinck) of Alexander von Zemlinsky, the *Chamber symphony* op. 9 of Schoenberg himself, two songs from the *Altenberglieder*, and the *Kindertotenlieder* of Mahler. The prospect for Berg must have been exulting, to say the least. Rarely has a young composer, barely in his twenty-eighth year, been offered the occasion of a world première in such august surroundings, accompanied, as he would be, by his teacher and idol, Arnold Schoenberg, his intimate friend and fellow student in Schoenberg's class, Anton von Webern, the composer and conductor, Zemlinsky, Schoenberg's brother-in-law and one of the prime movers in avant-garde Viennese musical life, and, to head the list, Gustav Mahler, the spiritual father of them all, whose death two years earlier had deprived Schoenberg and his followers of their most powerful ally.

(Continued on page ten)

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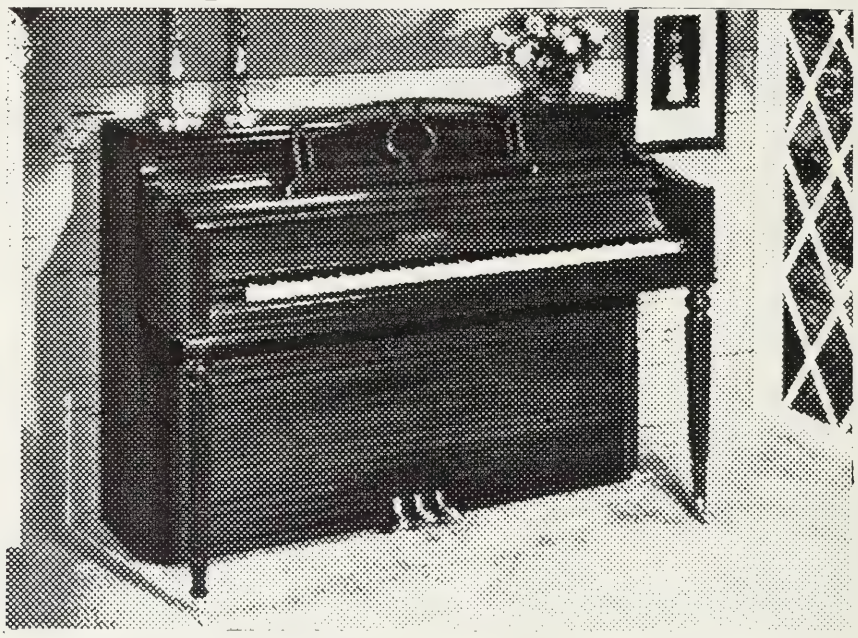
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Program

Overture to 'Die Entführung aus dem Serail' K. 384 Mozart

Five Altenberg songs op. 4 Berg
Seele, wie bist du schöner
(Soul, you are more beautiful)
Sahst du nach dem Gewitterregen
(After the summer rain did you see the forest?)
Über die Grenzen des All
(Over the brink of beyond)
Nichts ist gekommen
(Nothing is come)
Hier ist Friede
(Here is Lethe)
EVELYN LEAR *soprano*

Three excerpts from the opera 'Wozzeck' op. 7* Berg
1. Marie's room – evening. Military march and cradle song.
2. Marie's room – night. She talks to her child.
3. Drowning of Wozzeck. Children in front of Marie's house.

EVELYN LEAR *soprano*
WILLIAM WRIGHT *boy soprano*

– INTERMISSION –

Symphony no. 3 in E flat op. 55 'Eroica'* Beethoven
Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

Baldwin Piano – RCA Records*

PROGRAM NOTES
(Continued from page six)

If this concert had an *air de famille*, for surely these were the outstanding personalities in pre-First World War contemporary Viennese musical life, the Viennese were, as usual, scarcely ready to recognize the talent in their midst. Rare indeed were those who were able to understand that the principal initiators of musical thought and creativity for the next fifty years to come, to say the least, were all gathered together for a concert which could have become an historical event of immense musical significance. The '*skandalkonzert*' which ensued (some three months previous to a similarly fateful May 29th première the same year of Stravinsky's *Le sacre du printemps* in Paris) is, of course, all that history has noted. Not only were both premières frequently interrupted, continually disturbed by yelling and whistling, accompanied by insults and almost general lack of willingness on the part of the public to give this music a hearing, but in the case of Berg's *Altenberglieder*, forty years were to elapse before these songs were performed once again. Not until 1953 in fact were these songs given in their entirety, since three of them had never been performed at all, when the entire cycle was presented in Paris and Rome under the direction of Jascha Horenstein.

Program note copyright 1969
by Donald Harris

Excerpts from the opera 'Wozzeck' op. 7

Alban Berg

By John N. Burk

Georg Büchner (1813-1837) sketched a play, *Wozzeck* (originally spelled '*Woyzeck*') in the year before his death. Alban Berg witnessed a stage performance in May 1914, and at once began to cast it into a libretto. He completed his text in 1917, and the full score of his opera in 1921. The score was published in a piano arrangement by subscription in 1923. It was acquired by the Universal Edition in 1924.

The entire opera was first heard at the *Staatsoper* in Berlin on December 14, 1925 under the direction of Erich Kleiber. Performances followed throughout Europe. The first stage performance in America was given by Leopold Stokowski conducting the Philadelphia Orchestra, augmented by members of the Curtis Symphony Orchestra, in Philadelphia, March 19, 1931. The performance was repeated in New York on the following November 24. Dimitri Mitropoulos conducted the entire opera in concert performance at a New York Philharmonic concert on April 12, 1951. *Wozzeck* was performed by the New York City Opera on April 3, 1952. More recently two performances were given at Tanglewood, in August 1969, by vocal and instrumental fellows of the Berkshire Music Center, conducted by Erich Leinsdorf.

(Continued on page fifteen)

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ALBAN BERG

Five Altenberg songs

1.
Seele, wie bist du schöner, tiefer, nach Schneestürmen.
Auch du hast sie, gleich der Natur.
Und über beiden liegt noch ein trüber Hauch, eh das Gewölk sich verzog!

2.
Sahst du nach dem Gewitterregen den Wald?!?!
Alles rastet, blinkt und ist schöner als zuvor,
Siehe, Fraue, auch du brauchst Gewitterregen!

3.
Über die Grenzen des All blicktest du sinnend hinaus;
Hattest nie Sorge um Hof und Haus!
Leben und Traum vom Leben . . .
Plötzlich ist alles aus.
Über die Grenzen des All blickst du noch sinnend hinaus!

4.
Nichts ist gekommen, nichts wird kommen für meine Seele.
Ich habe gewartet, gewartet oh, gewartet!
Die Tage werden dahinschleichen, und umsonst wehen meine aschblonden seidenen Haare um mein bleiches Antlitz!

5.
Hier ist Friede. Hier weine ich mich aus über alles!
Hier löst sich mein unfassbares, unermessliches Leid, das mir die Seele verbrennt . . .
Siehe, hier sind keine Menschen, keine Ansiedlungen.
Hier ist Friede! Hier tropft Schnee leise in Wasserlachen.

1.
Soul, you are more beautiful, profounder, after snowstorms.
And you have them, child of nature, too.
And over both, there still lies a breath of melancholy gloom till the clouds blow away!

2.
After the summer rain did you see the forest?
All is glitter, quiet, and more beautiful than before.
See, good woman, you too sometimes need summer rainstorms!

3.
Over the brink of beyond musingly wandered your gaze;
Never a care for house and hold!
Living a dream of life — suddenly, all is over.
Over the brink of beyond musingly wandered your gaze.

4.
Nothing is come, nothing will, to still my soul's longing.
So long have I waited, have waited so long, ah, so long!
The days will slip stealthily, and in vain flutters my ashblonde silken hair round my pallid countenance!

5.
Here is Lethe, here my tears flow, my heart weeps out its sadness!
Here I give cry to my unfathomable, measureless sorrow that would consume my very soul . . .
Behold, not a sign of mankind, not a soul around me:
Here is Lethe! Here the snow drops softly into pools of water.

Universal Edition (Alfred A. Kalmus Ltd)

Excerpts from the opera 'Wozzeck' op. 7

There are five scenes in each of the three acts of the opera, making fifteen in all, and these are connected by orchestral interludes. Three excerpts (*'Bruchstücke'* – literally 'fragments') were extracted from the score by the composer for concert use before the first stage performance was possible.

Wozzeck is a pitiable figure, a social underling, a humble soldier, unable to face his family problem, pursued by paranoia, beaten by poverty. He and his mistress, Marie, have a child. He is the orderly of the Captain of the regiment, who for amusement teases him about his 'morals', and he is bound by necessity to let the regimental Doctor experiment upon him.

The first excerpt introduces Marie in their poor tenement, her child beside her. A regiment passes, and she sings:

Soldaten, Soldaten	*Soldiers, soldiers*
Sind schöne Burschen!	*Are handsome fellows!*

The troop is led by a gorgeous drum major, who waves to her at her window. The strains of the march are suddenly shut out as she closes the window. She rocks the child to sleep with a lullaby.

Komm, mein Bub! Was die Leute wollen!	*Come, my boy, what do people expect?*
Bist nur ein arm' Hurenkind und machst	*You are only a whore's child;*
Deiner Mutter doch so viel Freud'	*Yet you give your mother joy*
Mit deinem unehrlichen Gesicht.	*With your unhallowed face.*
Eiapopeia.	*Lullaby.*

Mädel, was fangst du jetzt an?	*Girl, what now can be done?*
Hast ein klein Kind und kein Mann!	*You have got a child and no husband.*
Ei, was frag' ich darnach?	*What's the good of asking?*
Sing' ich die ganze Nacht:	*If I should sing all night:*
Eiapopeia, mein süsser Bu',	*'Hush, my sweet baby,'*
Gibt mir kein Mensch nichts dazu!	*Not a soul would come to my help.*
Hansel, spann deine sechs Schimmel an,	*Hansel, harness your six white horses,*
Gib sie zu fressen auf's neu . . .	*Give them food, give them drink.*
Kein Haber fresse sie,	*No food they'll eat,*
Kein Wasser saufe sie,	*No water they'll drink!*
Lauter kühle Wein muss es sein!	*Only cool wine must it be!*

(In the intervening scenes, Marie is seduced by the drum major, who gives her a pair of pretty earrings, and the Captain and the Doctor taunt Wozzeck with the fact. Wozzeck is maddened by jealousy and almost strikes Marie. The drum major baits him in a dance hall, and later in the barracks provokes a fight, leaving him beaten and bloody.)

In the second excerpt Marie in her room is reading from the Bible the story of Mary Magdalen and reproaching herself for her sin. The music takes the form of a theme and variations:

'Und ist kein Betrug in seinem Munde erfunden worden . . .'
Herr Gott, Herr Gott! sieh mich nicht an!

'And there is no guile found in his mouth . . .'
Lord, Lord, look not upon me!

Variation 1 (Marie continues reading):

'Aber die Pharisäer brachten ein Weib zu ihm, so im Ehebruch lebte.
'Jesus aber sprach:

'But the Pharisees brought unto him a woman that lived in adultery.
'Jesus said:

Variation 2:

'So verdamme ich dich auch nicht, geh' hin, und sündige hinfort nicht mehr!'

'I condemn thee not; go now and sin no more!'

Variation 3 (Marie looks at her child):

Herr Gott, der Bub gibt mir einen Stich ins Herz!
Fort! Das brust' sich in der Sonne!

Lord God, the boy stabs me to the heart!
Go! You're nothing to brag about!

Variation 4 (Marie cries suddenly):

Nein, komm, komm her! Komm zu mir!

No, no! Come here! Come to me!

Variation 5 (Marie begins to tell the child a story):

'Es war einmal ein armes Kind und hatt' keinen Vater und kein Mutter; war alles tot und war niemand auf der Welt, und es hat gehungert und geweint Tag und Nacht . . .

'Once there was a poor child that had neither father nor mother —
Both were dead and there was no one else in the world —
And he was hungry and wept day and night . . .

Variation 6 (continues the narration):

'Und weil es niemand mehr hatt' auf der Welt . . .'
Der Franz ist nit kommen, gestern nit, heut' nit . . .

'And since he had no one left in the world . . .'
Franz has not come, not yesterday, not today . . .

PLEASE TURN THE PAGE QUIETLY

Variation 7 (turning quickly to the Bible):

Wie steht es geschrieben von der Magdalena?	*What is written here about Mary Magdalen?*

Fugue (Marie reads, then beats her breast):

'Und kniete hin zu seinen Füssen und weinte and küsste seine Füsse and netzte sie mit Tränen und salbte sie mit Salben . . .'	*'And she knelt and kissed His feet and wept, moistening them with her tears, and anointed them with ointment . . .'*
Heiland! Ich möchte Dir die Füsse salben; Heiland, Du hast Dich ihrer erbarmt, erbarme Dich auch meiner!	*Holy one, I would anoint Thy feet also. Lord, Thou hadst pity on her; have pity on me, too!*

(A night scene by a pond shows Marie and Wozzeck. She points out that the moon is blood-red, and at the word he is possessed by one of his wild hallucinations. He thrusts his knife into her throat. He runs away in terror, but returns to recover the knife, throws it into the pond. He wades blindly into the water, which in his imagination has turned to blood. He stumbles and is drowned.)

The last excerpt begins at this point, and after an orchestral adagio in D minor leads to the final scene. It is the street in front of Marie's house. Her little boy is playing with other children. They hear about the murder and tell the child that his mother is dead. The children sing a snatch of a play song. The boy does not know what 'dead' means, but continues to play on his hobby-horse, calling 'Hopp! Hopp!' The children run off to see the body and the little boy follows, still calling 'Hopp! Hopp!'

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CALENDAR OF EVENTS – 1969-70 SEASON

DECEMBER

9	WOOLSEY HALL CONCERT SERIES – Boston Symphony	Woolsey Hall	8:30 p.m.
12	SPRAGUE HALL FACULTY RECITAL SERIES – Ensemble Program	Sprague Hall	8:30 p.m.
13	YALE SYMPHONY ORCHESTRA – John Mauceri, conductor	Woolsey Hall	8:30 p.m.
16	NEW HAVEN SYMPHONY ORCHESTRA – Itzhak Perlman, violin	Woolsey Hall	8:30 p.m.
17	YALE BACH SOCIETY – Paul Althouse, conductor J. S. Bach: B-Minor Mass	Battell Chapel	8:30 p.m.

JANUARY

6	WOOLSEY HALL CONCERT SERIES – London Symphony	Woolsey Hall	8:30 p.m.
7	CHAMBER MUSIC SERIES – Bartok Quartet	Sprague Hall	8:30 p.m.
11	GUITAR CONCERT – Alirio Diaz	Sprague Hall	4:00 p.m.
13	NEW HAVEN SYMPHONY ORCHESTRA – Janet Baker, Mezzo; Lois Marshall, Soprano; Blake Stern, Tenor	Woolsey Hall	8:30 p.m.
17	NEW HAVEN SYMPHONY ORCHESTRA – YOUNG PEOPLE'S CONCERTS	Lyman Hall S.C.S.C.	11:00 a.m. 1:00 p.m. 3:00 p.m.
18	CHAMBER PLAYERS OF THE NEW HAVEN SYMPHONY	Sprague Hall	4:00 p.m.
20	WOOLSEY HALL CONCERT SERIES – Sviatoslav Richter, piano	Woolsey Hall	8:30 p.m.
25	GUITAR CONCERT – Oscar Ghiglia	Sprague Hall	4:00 p.m.
30	COLLEGIUM MUSICUM ORCHESTRA – Robert Nagel, trumpet	Sprague Hall	8:30 p.m.

FEBRUARY

3	NEW HAVEN SYMPHONY ORCHESTRA – David Oistrakh, violin	Woolsey Hall	8:30 p.m.
6	SPRAGUE HALL FACULTY RECITAL SERIES – Ward Davenny, piano	Sprague Hall	8:30 p.m.
10	YALE WIND ENSEMBLE – Keith Wilson, conductor	Sprague Hall	8:30 p.m.
15	CHAMBER PLAYERS OF THE NEW HAVEN SYMPHONY	Sprague Hall	4:00 p.m.
17	WOOLSEY HALL CONCERT SERIES – Cleveland Symphony	Woolsey Hall	8:30 p.m.
18	COLLEGIUM MUSICUM ORCHESTRA CONCERT	Alice Tully Hall New York City	8:30 p.m.
20	YALE SYMPHONY ORCHESTRA – John Mauceri, conductor	Woolsey Hall	8:30 p.m.
21	YALE BAND – Winter Concert	Woolsey Hall	8:30 p.m.
24	CHAMBER MUSIC SERIES – Guarneri Quartet	Sprague Hall	8:30 p.m.
27	COLLEGIUM MUSICUM ORCHESTRA – Francis Whang, piano	Sprague Hall	8:30 p.m.

MARCH

7	NEW HAVEN SYMPHONY ORCHESTRA – YOUNG PEOPLE'S CONCERTS	Lyman Hall S.C.S.C.	11:00 a.m. 1:00 p.m. 3:00 p.m.
8	CHAMBER MUSIC CONCERT	Alice Tully Hall New York City	3:00 p.m.
10	NEW HAVEN SYMPHONY ORCHESTRA – Andre Watts, piano	Woolsey Hall	8:30 p.m.
21	THE NEW HAVEN OPERA SOCIETY, INC.	S.C..S.C.	8:30 p.m.
22	JOHANN STRAUSS "THE BAT" (Fledermaus)	S.C.S.C.	7:00 p.m.
29	SUNDAY BICENTENNIAL SERIES, Samuel Yaffe, pianist	Jewish Com. Center of New Haven	3:00 p.m.
31	CHAMBER MUSIC SERIES – Yale Quartet	Sprague Hall	8:30 p.m.

APRIL

1	YALE STRING QUARTET	Alice Tully Hall New York City	8:30 p.m.
4	YALE BAND	Woolsey Hall	8:30 p.m.
7	WOOLSEY HALL CONCERT SERIES – Henryk Szeryng	Woolsey Hall	8:30 p.m.
12	COLLEGIUM MUSICUM ORCHESTRA CONCERT – Yale/Vassar Glee Clubs, Fenno Health, conductor W. A. Mozart Requiem.	Woolsey Hall	8:30 p.m.
25	NEW HAVEN CHORALE CONCERT – Gustav Meier, conductor J. S. Bach: B-Minor Mass	Woolsey Hall	8:30 p.m.
26	SUNDAY BICENTENNIAL SERIES, Samuel Yaffe, pianist	Jewish Com. Center of New Haven	3:00 p.m.
28	NEW HAVEN SYMPHONY ORCHESTRA – Van Cliburn, piano	Woolsey Hall	8:30 p.m.

MAY

9	YALE SYMPHONY ORCHESTRA – John Mauceri, conductor	Woolsey Hall	8:30 p.m.
15	COLLEGIUM MUSICUM ORCHESTRA – Concerto Concert	Woolsey Hall	8:30 p.m.
24	SUNDAY BICENTENNIAL SERIES, Samuel Yaffe, pianist	Jewish Com. Center of New Haven	3:00 p.m.

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PROGRAM NOTES

(Continued from page ten)

Three excerpts were prepared by the composer before the performance of the entire work was possible and were presented in Frankfurt-am-Main on June 11, 1924, Herman Scherchen conducting. The three excerpts were first performed by the Boston Symphony Orchestra on February 28, 1958, Richard Burgin conducting; Patricia Neway took the soprano part.

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Symphony no. 3 in E flat
op. 55 'Eroica'
Ludwig Van Beethoven

By John N. Burk

Beethoven was born in Bonn in December 1770 (probably the 16th); he died in Vienna on March 26, 1827. He composed the *Eroica* Symphony between 1802 and 1804, and the first performance took place privately at the house of Prince von Lobkowitz in Vienna in December 1804, Beethoven himself directing. The first public performance was at the Theater-an-der-Wien on April 7, 1805. The Boston Symphony Orchestra first performed the Symphony on November 18, 1881 under Georg Henschel's direction. Erich Leinsdorf and the Boston Symphony Orchestra have recorded the *Eroica* Symphony for RCA.

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* has each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *'Neue Bahnen'* [New paths], he was going too far if he had in mind Beethoven's *'Neuen Weg'*. Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

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Andante amoroso
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Adagio appassionato

BERG — Five Altenberg songs op. 4

Seele, wie bist du schöner
(Soul, you are more beautiful)

Sahst du nach dem Gewitterregen
(After the summer rain did you see the forest?)

Über die Grenzen des All
(Over the brink of beyond)

Nichts ist gekommen (Nothing is come)

Hier ist Friede (Here is Lethe)

EVELYN LEAR soprano

BERG — Three excerpts from the opera 'Wozzeck' op. 7*

1. Marie's room-evening. Military march and cradle song

2. Marie's room-night. She talks to her child.

3. Drowning of Wozzeck. Children in front of Marie's house.

EVELYN LEAR soprano
WILLIAM WRIGHT boy soprano

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*
Adagio - allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

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PROGRAM NOTES

ERICH LEINSDORF

Conductor

ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth symphony to close the Berkshire Festival at Tanglewood, made a significant contribution to American Musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premieres and revived many forgotten works. Among the latter were the complete Schumann "Faust", the original versions of Beethoven's "Fidelio" and Strauss' "Ariadne auf Naxos", and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premieres were works like Britten's "War requiem" and "Cello symphony", the piano concertos of Barber and Carter, Schuller's "Diptych for brass quintet and orchestra", and Piston's Symphony no. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, the academy operated by the Boston Symphony at Tanglewood, as well as making recordings with the Orchestra for RCA, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's "Cosi fan tutte", a Grammy award winner, Verdi's "Masked ball" and "Salome" by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's "Wozzeck", Strauss' "Der Rosenkavalier" and Wagner's "Parsifal", all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony. For the past two weeks he has conducted the Boston Symphony in their home city. After his appearances this week with the Orchestra, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.

MALCOLM FRAGER

Pianist

Malcolm Frager, who has appeared many times with the Boston Symphony Orchestra in the past in Boston, at Tanglewood and in New York, was soloist with the St. Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated "magna cum laude" from Columbia University, and he now speaks seven languages, including Russian.

He has appeared with the world's major orchestras and given extensive recital tours in Europe, South America and the Far East. Before his most recent appearances with the Boston Symphony Orchestra at the Berkshire Festival last August, he gave a series of concerts in Australia.

(Continued on page 10)

PROGRAM

BERG **Two movements from the 'Lyric suite' arranged for string orchestra**

Andante amoroso

Adagio appassionato

BEETHOVEN **Piano concerto no. 4 in G op. 58***

Allegro moderato

Andante con moto

Rondo: vivace

Malcolm Frager

INTERMISSION

TCHAIKOVSKY **Symphony no. 6 in B minor op. 74 'Pathétique'***

Adagio – allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: adagio mamentoso

Malcolm Frager plays the Steinway piano.
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ALBAN BERG

Two movements from the 'Lyric suite' arranged for string orchestra

Berg was born in Vienna on February 9, 1885; he died there on December 24, 1935.

The "Lyric suite" in its original form as a string quartet dates from 1926. It has the following movements: 1-Allegretto gioviale; 2-Andante amoroso; 3-Allegro misterioso; 4-Adagio appassionato; 5-Presto delirando; 6-Largo desolato. From these Berg arranged the second, third and fourth movements for string orchestra. Mr. Leinsdorf has chosen two of the three for this evening's performance. When the orchestral suite was performed by the Philharmonic-Society of New York on October 23, 1931, Lawrence Gilman, as critic of the Herald Tribune, was struck by the expressive quality of the music. "This is no pattern-weaving; these utterances are most articulate. That they sound to us through a total web that is often extraordinarily beautiful, will not, one fears, help to commend the backslider Berg to certain of his confrères."

The first movement is plastic in beat and free in change of tempo. René Leibowitz, the ardent Parisian twelve-tonalist, points out that the second of the three themes is a variant of the second theme of the opening movement in the original quartet. "At one point the viola unfolds a fugure which proves to be a variant of the basic twelve-tone row of the first movement."

The Adagio appassionato (which is not twelve-tonal) is considered by Leibowitz "the central development section of the whole suite, for its extremely contrapuntal style elaborates, from the beginning, in stretto fashion, the basic thematic materials. We know that it is built on the elements of the Trio estatico, but in its turn it will furnish an element of basic importance to the movement which is to follow" (in the original quartet). The adagio at last dies away in a triple pianissimo.

LUDWIG VAN BEETHOVEN

Piano concerto no. 4 in G major op. 58

Beethoven was born in Bonn in December 1770 (probably the 16th); he died in Vienna on March 26, 1827. The Fourth concerto was performed at a subscription concert at the house of Prince von Lobkowitz in Vienna in March 1807, and was first heard at a public concert at the Theater-an-der-Wien December 22, 1808; Beethoven himself was soloist. The first performance by the Boston Symphony Orchestra was given on December 16, 1881; George W. Sumner was the soloist and Georg Henschel conducted. Among the many pianists who have played the Fourth concerto with the Orchestra in the past are Ferruccio Busoni, Ernst von Dohnanyi, Josef Hofmann, Harold Bauer, Artur Rubinstein, Myra Hess, Rudolf Serkin, Claudio Arrau, Alexander Borovsky and Malcolm Frager.

The instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

Beethoven offered his Fourth concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as 'new', were the Fourth symphony and the "Coriolanus" Overture. The first public performance of the Concerto was at that famous 'Academy' on December 22, 1808—the semi-fiasco at which the Fifth and

Sixth symphonies and the Choral fantasia were all heard for the first time. Beethoven played the solo part in the concerto and fantasia, Seyfried conducting. At a concert on the next night for the benefit of 'Widows and Orphans', the new concerto was scheduled to be performed by Ries. Having only strange as it may seem, ran the risk of five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor (no. 3) and the more imposing E flat (no. 5) it was overlooked, and, being forgotten." Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipsiz to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance which took place on November 3, 1836:

"This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing— afraid of making the least noise!"

PETER ILYICH TCHAIKOVSKY

Symphony no. 6 in B minor op. 74 'Pathétique'

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7, 1840; he died at St. Petersburg on November 6, 1893. He completed the Sixth symphony in the last year of his life, and himself conducted the first public performance nine days before his death in St. Petersburg. Following the composer's death Napravnik conducted the Symphony with great success at a concert of Tchaikovsky's music on November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society on March 16, 1894. It was first performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of

music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the (sixth) symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "Pathétique" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressd in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "Pathétique". He wrote to Davidov, to whom he was to dedicate the symphony. "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an allegro non troppo as it is developed stormily over a constant agitation of string figures. (As the string figure subsides into the basses, the trombones inton (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.) The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "Teneramente, molto cantabile, con espansione", reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato scales of B mapor. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an allegro con grazia in 5/4 rhythm throughout, has relics

of the traditional scherzo in its repeats, trio and "da capo" but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" ("Con dolcezza e flebile").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "Con lenezza e devozione", the composer directs, lest we miss its character of "gentleness and devotion". The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "con devozione", and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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Thursday, February 5
Boston Symphony Orchestra
Claudio Abbado, conducting
Alexis Weissenberg, soloist

Webern—Five Pieces for Orchestra, Op. 10
Bartok—Piano Concerto No. 2
Schumann—Symphony No. 4 in D Minor

Thursday, February 26
Boston Symphony Orchestra
Colin Davis, conducting
Ingrid Haebler, soloist

Mozart—Overture to "Idomeneo"
Mozart—Piano Concerto in D Major, K 537 "Coronation"
Elgar—Symphony No. 1 in A Flat

Thursday, April 16
Pittsburgh Symphony Orchestra
Lukas Foss, conducting
Lukas Foss, Bernard Goldberg and Fritz Spiegal, soloists

Bach-Schoenberg—St. Anne's Fugue
Foss—Phorion
Bach—Brandenburg Concerto No. 5 for Piano, Flute and Violin
Saint-Saens—Symphony No. 3 in C Minor, Op. 78, "The Organ"

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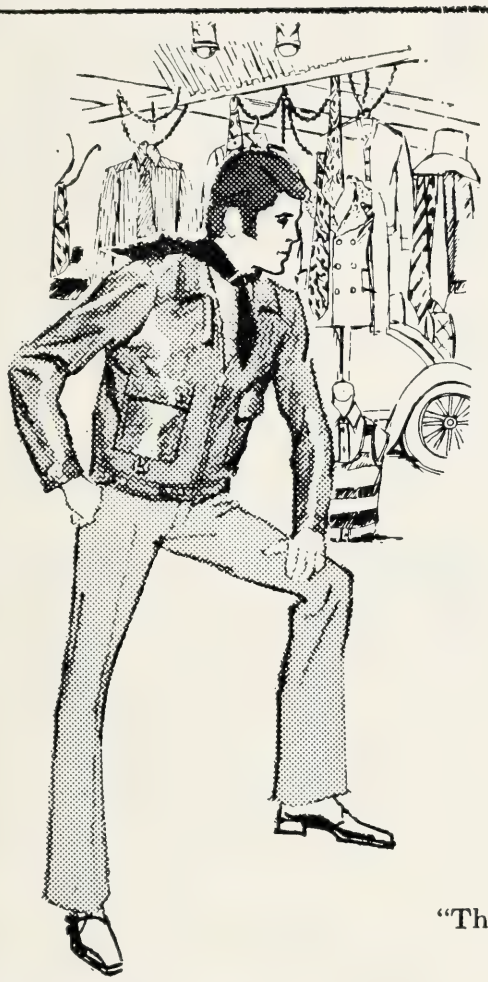
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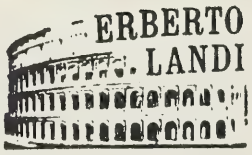
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THE PUBLIC AND NEW MUSIC

by ERNST ROTH

Now approaching his mid-seventies, Dr. Ernst Roth has had a distinguished career as a musician, friend of musicians and music publisher. Formerly publications head at Universal Edition, he joined Boosey & Hawkes in London in 1938 and is now its Chairman. His recent book, The Business of Music, *is a heady distillation of his experiences and reflections in the course of music of our time. An exerpt from his book is printed below.*

As a rule the public feels instinctively the topical nature of any art, and loves it. The artist formulates what is vaguely in people's minds and they are grateful for being offered this expression of what they cannot express themselves. Where then is the public of new music? In those highly intellectual circles where it is bred and appreciated it is said that in this age of mass civilization true art must be reserved for an elite, and that the thinking man or woman must choose between Boulez and Menotti (though I suspect they meant Britten), between the all-too-difficult and the all-too-easy, the forward-looking or the left-behind, the avant-garde or the straggler. Such radicalism is no less dangerous in artistic matters than in politics. When Mozart was writing *Die Entführung,* his father reminded him, 'I advise you to think not only of the musical but also of the unmusical public—you know there are a hundred ignorant people for every ten true connoisseurs, therefore do not forget the popular.' And his son replied, 'You need not worry about the so-called popular, for in my opera there is music for people of every type.'

In mass civilization (or should we say mass education?) too, ignorant people are divided from connoisseurs. The proportion of ten to one may not have changed since Mozart, but both classes have greatly increased in numbers and the more numerous connoisseurs have a claim to new music, just as new music has a claim to them.

These claims are unsatisfied today. It must be said quite brutally that the new serial, electronic, improvised, determinate or indeterminate music has no public—or at least no public which could keep both that music and its composers alive. There is a fundamental difference between the new visual arts and new music. Economically and artistically it is sufficient for a new painting or sculpture if a single enthusiast or eccentric millionaire or even speculator is found to pay a high price for a few blobs on a canvas or an unidentifiable lump of stone. But music needs tens or hundreds of thousands to understand and appreciate and pay for it. As a publisher I cannot be misled by the fact that now and then a hall is filled with curious people and perfunctory applause. Sales and performance figures speak a language which cannot be silenced by even the most vociferous propaganda.

This is very strange. I must insist again and again that this new music is what it must be, the legitimate child and the true expression of our time. Therefore there ought to be a deep understanding between composers and public and the urge which compels the composer to compose should encourage the listener to listen. This is what has happened to music from its earliest days. More decidedly and more violently than with any other art the public turned away from old music to new. This is why music has not accumulated and why 'old' music has been lost. Past music was never felt to be an adequate expression of the present; it was not worth preserving for the future, it was discarded and forgotten. There was never any permanent value or wisdom in any musical work, however celebrated in its time, that was found to be acceptable to a new generation.

One has to realize the magnitude of the change which has taken place in the last half-century and to see it in its context of the importance that music generally has acquired in our time. A hundred and fifty years ago an opera season at Shrovetide without one or more new operas was unthinkable. Haydn had to write innumerable new symphonies,

continued on page 12



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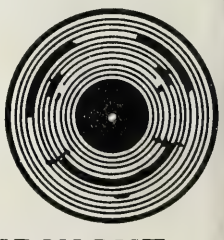
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The amazing Beverly Sills displays the luster of her voice in repertoire ideally suited both to her temperament and to her technique. Not that her previous Westminster recording of Bellini and Donizetti roles impressed us any the less, for her vocal art is too compelling to merit only the standard expressions of praise. But in the great show pieces of nineteenth-century French opera, the actress must emerge through the singer, or else the music might well miss its emotional target. Miss Sills ranges through a spectrum of passions in scenes from *Manon* (Act 3: 'Je marche sur tous les chemins' and 'Oui, dans les bois et dans la plaine'), *Louise* (Act 3: 'Depuis le jour'), *Hamlet* (Act 4: Ophelia's Mad Scene, done to a turn!), *Mignon* (Act 2: 'La philine est vraiment divine' and 'Je suis Titania'), *Robert le Diable* (Act 4: 'Robert, Robert, toi qui j'aime'), *Les Huguenots* (Act 2: 'O beau pays de la Touraine'). Where the warmth and security of her coloratura are not called upon, she reveals other resources, less obvious in their effect upon the listener but equally intense in the ways Miss Sills applies her amazing gifts to the human condition.

WOLF: Lieder der Mignon, Gesänge aus 'Wilhelm Meister.' SCHUMANN: Liederkreis, Op. 39. Christa Ludwig, contralto. Walter Berry, baritone. Erik Werba at the piano. Deutsche Grammophon 139-386.

Wolf, like Schumann, wrote his lieder in vast gushes of creativity. During four months early in 1888 he composed forty-three of his Mörike songs, over the next five months he wrote to Eichendorff (and completed the Mörike songs), immediately after which he spent less than five months setting fifty of Goethe's poems to music. Yet each song has its distinct personality within the special fusion of text and music which is uniquely Wolf's. Almost half a century earlier, Schumann in the year of his marriage to Clara Wieck composed a number of song cycles, including 'Frauenliebe und-leben,' 'Dichterliebe,' 'Liederkreis' opus 24 (to Heine's poetry) and opus 39, twelve songs on texts from Joseph von Eichendorff. Nothing quite compares with this outpouring in the directness of mood, purity of emotion and sensitivity to the interplay of the piano. Both Christa Ludwig and Walter Berry sing with feeling and great expressivity in this recording, yet always within the discipline of the song's musical and dramatic structure. The results are eminently satisfying. In the Goethe group, Ludwig sings the Mignon lieder and Berry those from 'Wilhelm Meister.' The two alternate in Schumann's 'Liederkreis.'

A TEBALDI FESTIVAL. Record I: Arias from 'Tannhäuser,' 'Lohengrin' and 'Tristan and Isolde,' sung in Italian (side 1); Arias from 'Carmen,' 'Samson et Dalila' and 'Manon,' sung in Italian (side 2). The New Philharmonia Orchestra, conducted by Anton Guadagno. Record II: Arias from 'Aida' and 'La Bohème,' Rossini's 'La Regata Veneziana' (side 1); songs in Spanish, Italian and English (side 2). The New Philharmonia Orchestra, conducted by Richard Bonynge. London OS-26130-1.

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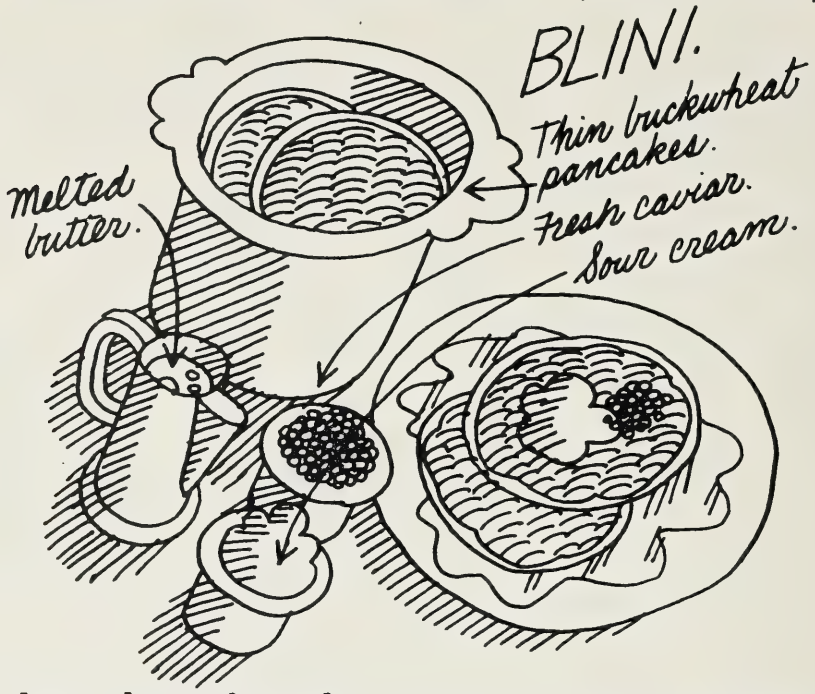
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Saturday, December 13, 1969: ERICH LEINSDORF conducting.
Symphony No. 35 "Haffner" (Mozart); Symphony No. 8 (Bruckner).

Saturday, February 7, 1970: CLAUDIO ABBADO conducting.
Symphony No. 3 (Prokofieff); Two Nocturnes: Fêtes,
Nuages (Debussy); Daphnis and Chloé, Suite No. 2 (Ravel).

Saturday, April 4, 1970: WILLIAM STEINBERG conducting.
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Saturday, February 28, 1970: COLIN DAVIS conducting.
Overture to "Idomeneo" (Mozart); Piano Concerto in C Major,
K. 467 (Mozart); Symphony No. 1 (Elgar).
Soloist: INGRID HAEBLER, piano.

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Music Director

MICHAEL TILSON THOMAS
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ERICH LEINSDORF
Conducting

PROGRAM

Symphony No. 35 in D Major, K. 385 ("Haffner") — Mozart

Allegro con spirito
Andante
Menuetto and trio
Finale: presto

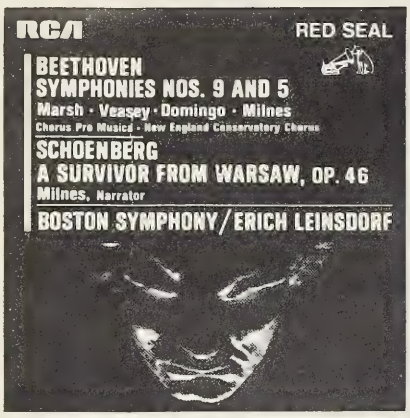
INTERMISSION

Symphony No. 8 in C Minor — Bruckner

Allegro moderato
Scherzo: allegro moderato – trio: langsam
Adagio (feierlich langsam; doch nicht schleppend)
Finale: feierlich, nicht schnell

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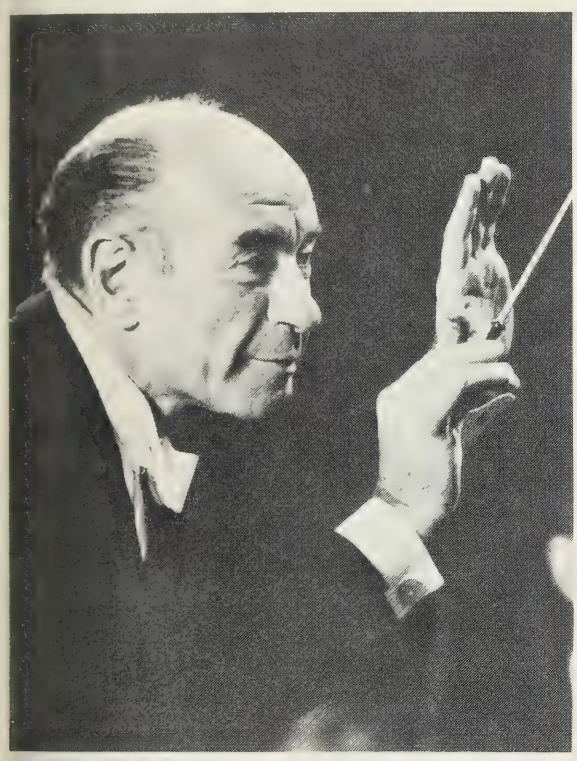
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ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth Symphony to close the Berkshire Festival at Tanglewood, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premieres and revived many forgotten works. Among the latter were the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos,* and the Piano Concerto No. 1 of Xaver Scharwenka, while among the numerous world and American premieres were works like Britten's *War Requiem* and *Cello Symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony No. 8. Despite his heavy schedule, leading the majority of the concerts during the lengthy Boston Symphony winter season, the Berkshire Festival in the summer, and heading the activities of the Berkshire Music Center, the academy operated by the Boston Symphony at Tanglewood, as well as making recordings with the Orchestra for RCA, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Cosi fan tutte,* a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck,* Strauss' *Der Rosenkavalier* and Wagner's *Parsifal,* all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony. For the past two weeks he has conducted the Boston Symphony in their home city. After his appearances this week with the Orchestra, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.

The third concert in this Series will be on Saturday evening, February 7, 1970

THE BOSTON SYMPHONY ORCHESTRA
CLAUDIO ABBADO Conducting

Program: Symphony No. 3 (Prokofieff); Two Nocturnes: Fêtes, Nuages (Debussy); Daphnis and Chloé, Suite No. 2 (Ravel).

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas
Burton Fine
Charles F. Dana chair
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
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John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
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PAPERBACKS

Here is a brief check list of new books and reprints in paperback, all concerned with at least some aspect of music history and ideas or with the music itself. Each appeals to a different need or temperament. All are worth reading

SONGS THAT CHANGED THE WORLD, edited by Wanda Willson Whitman. New York: Crown Publishers, Inc. 213 pp. Index of Song Titles. Index of First Lines. $3.95.
More than 300 melodies with their texts and, where applicable, translations, drawn from many countries and eras and divided into thirteen categories: Revolution, Patriotism, War, Work, Hard Times, Escape, Religion, Politics, Empire, Peace, Against Prejudice, Social Significance, and Songs for a Moving World.

JOURNEY TO FREEDOM/ A Casebook with Music, edited by Landon Gerald Dowdey. Chicago: The Swallow Press, Inc. 108 pp. Bibliography, Song Title Index. Title Index of Chants and Readings. $2.00.
Mr. Dowdey, a Washington lawyer, feels the insurgencies of our time so deeply that he embraces almost all the great emotions by chanting or reading from the Old Testament to Malcolm X and Pope John XXIII. The result involves the reader from the sublime to the ridiculous in one of the most unusual books of the year.

MAN AND HIS MUSIC. I. Mediaeval and Early Renaissance Music, by Alec Harman. $2.75. II. Late Renaissance and Baroque Music, by Alec Harman and Anthony Milner. $2.75. III. The Sonata Principle, by Wilfrid Mellers. $2.75. IV. Romanticism and the Twentieth Century. $2.95. New York: Shocken Books. 245, 278, 232, 352pp. each with Index of Musical Examples and General Index.
A reprint of the series first published seven years ago in Great Britain, these volumes combine with considerable success a moderately advanced and well illustrated text book in music history with esthetic judgments and the human context of music which avoid academic pontifications.

LANDOWSKA ON MUSIC, collected, edited and translated by Denise Restout, assisted by Robert Hawkins. New York: Stein and Day. 438 pp. Discography, Missing Broadcasts, Landowska's Writings, Index. $3.95.
This beautiful insight into a great artist first appeared in 1964. We hope the paperback edition will spread Landowska's warmth, learning, dedication and unique musical personality to as wide a following as possible.

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continued from page 5

masses, operas and chamber pieces for his employers, who feted their guests with new music. He would not have had the lucrative offers he did from London if it had not been for the new symphonies he had to bring with him. There was an insatiable thirst for new music and more new music, not only among a small number of patrons but from an ever-growing public.

It is never easy to discover the first signs of a malaise. Was it the rediscovery of Mozart in the early years of the last century, when music had already changed profoundly? Or the even more startling rediscovery of J. S. Bach, whose music was really 'old'? There had never been any need for rediscoveries, and there was no obvious need then except perhaps a vague premonition. Italian opera was at the summit of its success, Beethoven was new, Mendelssohn idolized, Liszt, Paganini, Chopin—music had never been so colourful and exciting. Indeed, music had an exciting quality. From a performance of Auber's *Muette de Portici* the audience went straight to the barricades and started the revolution. And the public could become very angry with music which did not please them. It was almost like a personal offense.

This involvement of the public was still strong with Wagner and Brahms. 'Why this may-beetle hurry?' wrote Brahms to his publisher when he was pressed for new works. There were battles over Stravinsky's *Rite of Spring,* Schoenberg's *Pierrot lunaire* and even after the First World War over *Wozzeck.* But the more immodest and revolutionary the music became, the more modest became the outbursts of pleasure or displeasure. One might have expected that, on the watershed of the old and the new, passions would clash more violently than at a time when only comparative opinions and no principles were at stake. Instead passion spent itself until no passion was left. If the new music cannot be received with frantic applause it should at least meet with violent opposition; it should stir people one way or another. But when, on rare occasions, a work of new music is performed, the audience usually listens with dull indifference, dismisses the performers with a polite gesture and walks away unmoved. It is indifference that kills.

This is a state of overwhelming absurdity, unprecedented in the whole history of music. It cannot be argued that this new music is not the right or adequate expression of the mood and temper of our time, that Tchaikovsky, because of his persistent success with the general public, is more up to date. Nor could one easily reconcile oneself to the idea that our new music is ahead of the time, a 'music of the future' which may need another fifty years to be understood. While Nietzsche's conception of the backwardness of music has not applied for the past three hundred years, Wagner's 'music of the future' was equally misconceived. He would indeed be greatly surprised if he could see how music has travelled after him. Ideas may be ahead of their time. Democritus's idea of the atom anticipated its scientific proof by more than two thousand years. But art, every art, is chained to the time which produces it, or can precede it only by the one step which distinguishes the individual genius from the collective genius of mankind. There never has been and never will be an art which can free itself from the present. There has never been an example of an art which was not recognized in its own time but only discovered and appreciated by posterity. In fact, I doubt whether such an art would have any chance of survival. New music has been with us now for half a century. If its pioneers had successfully turned over the soil it would today be a stronger and healthier plant.

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CARNEGIE HALL CALENDAR

THE MAIN HALL

Friday, December 12, at 8:00. Masterwork Chorus and Orchestra, David Randolph, conductor. Handel's "Messiah".

Saturday, December 13, at 2:30. Youth Symphony Orchestra, of New York, Isaiah Jackson III, conductor.

Saturday, December 13, at 8:30. Boston Symphony Orchestra, Erich Leinsdorf, conductor.

Sunday, December 14, at 3:00. American Symphony Orchestra, Leopold Stokowski, conductor. Natasha Gutman, cello.

Sunday, December 14, at 8:30. John Ranck, piano.

Monday, December 15, at 8:30. American Symphony Orchestra, Leopold Stokowski, conductor. Natasha Gutman, cello.

Tuesday, December 16, at 8:00. Oratorio Society of New York, T. Charles Lee, conductor. Handel's "Messiah".

Wednesday, December 17, at 8:30. Rosalyn Tureck, piano. International Bach Society Orchestra.

Friday, December 19, at 8:30. Down Town Glee Club.

Saturday, December 20, at 8:30. Judy Collins.

Sunday, December 21, at 2:15. Masterwork Chorus and Orchestra, David Randolph, conductor. Handel's "Messiah".

Sunday, December 21, at 8:30. Judy Collins.

Wednesday, December 24, at 12 Midnight. New York String Orchestra, Alexander Schneider, conductor. Jean-Pierre Rampal, flute. Leonard Rose, cello. Isaac Stern, violin. Alexander Schneider, viola.

Friday, December 26, at 8:30. Arlo Guthrie.

THE RECITAL HALL

Friday, December 12, at 8:30. Jacques Kayal, singer-pianist.

Saturday, December 13, at 8:30. Jacques Kayal, singer-pianist.

Sunday, December 14, at 5:30. Robert Prag, tenor. Nancy Rabkin, soprano.

Sunday, December 14 at 8:30. Sine Nomine SIngers, Harry Saltzman, conductor.

Tuesday, December 16, at 8:30. Andre Gorog, piano.

Wednesday, December 17, at 8:30. Richard Deas, piano.

Thursday, December 18, at 8:30. 'Evenings for New Music'.

Sunday, December 21, at 2:30. Leah Dganit, actress.

INFORMATION FOR PATRONS

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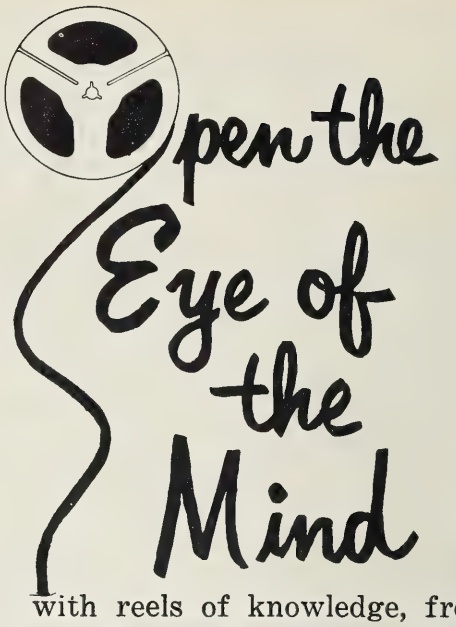
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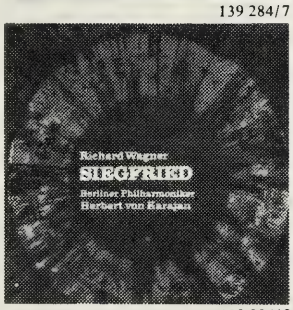
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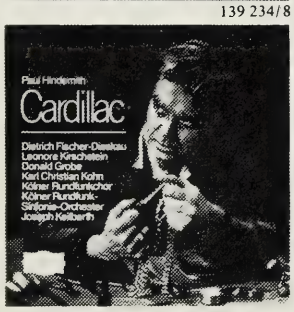
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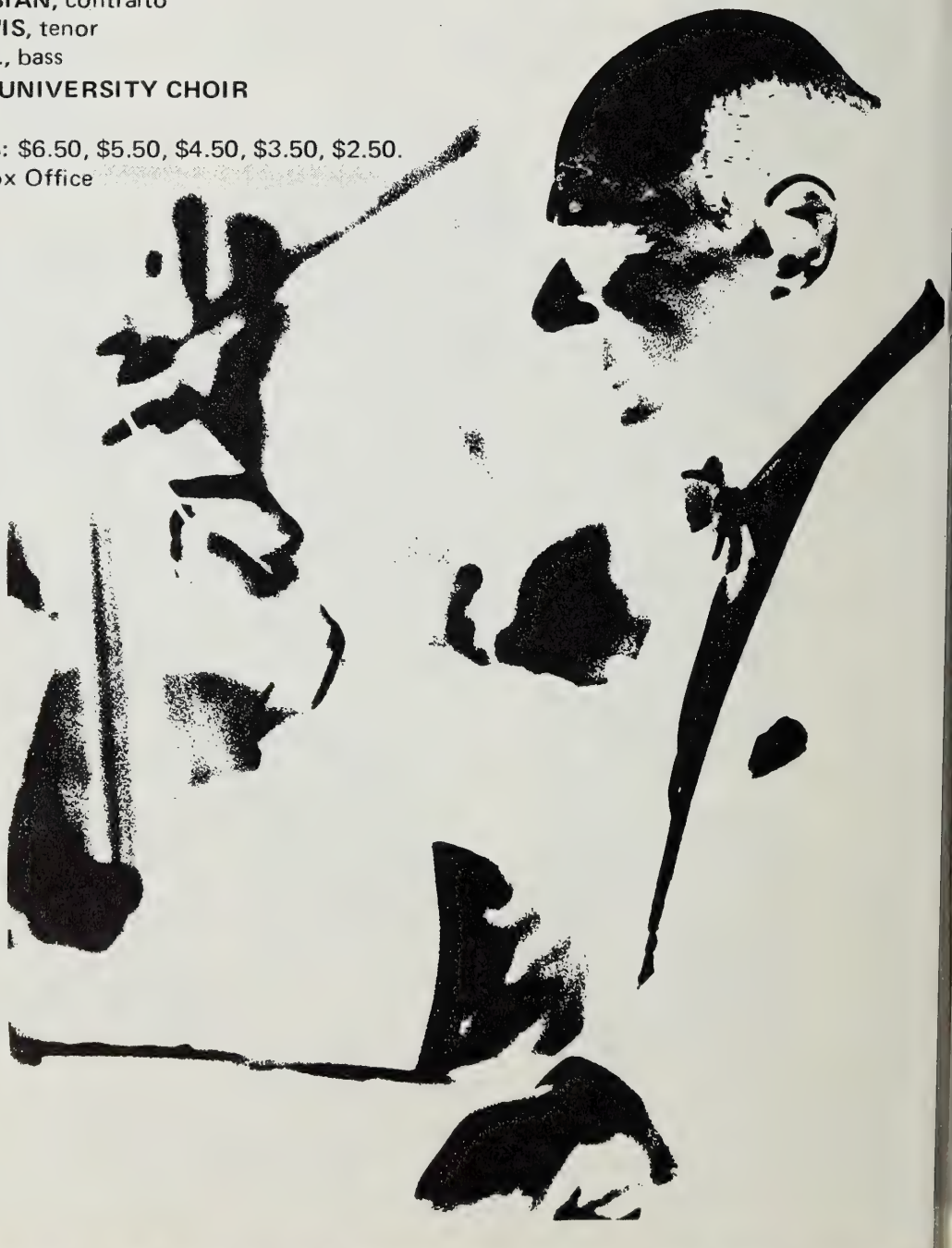
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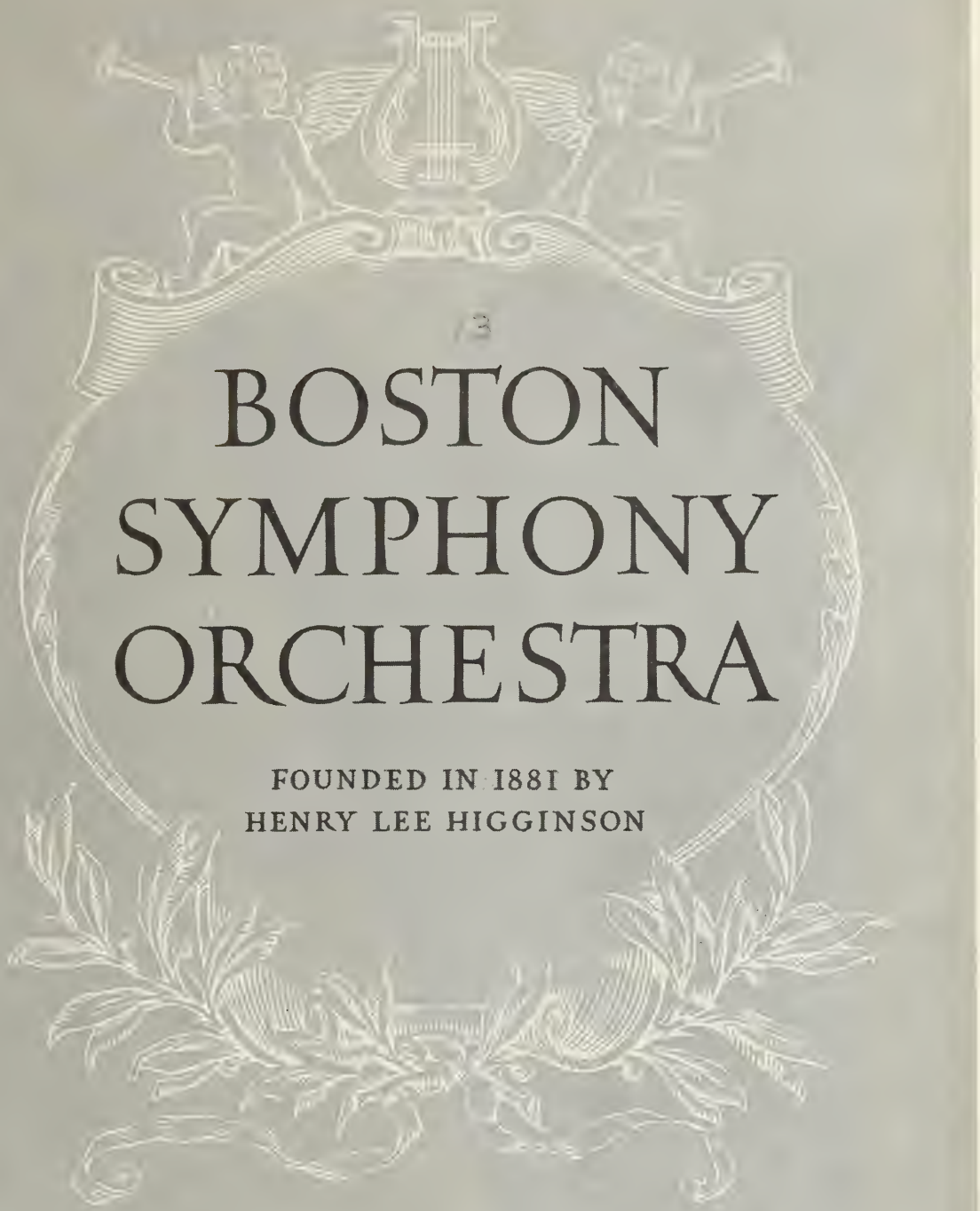
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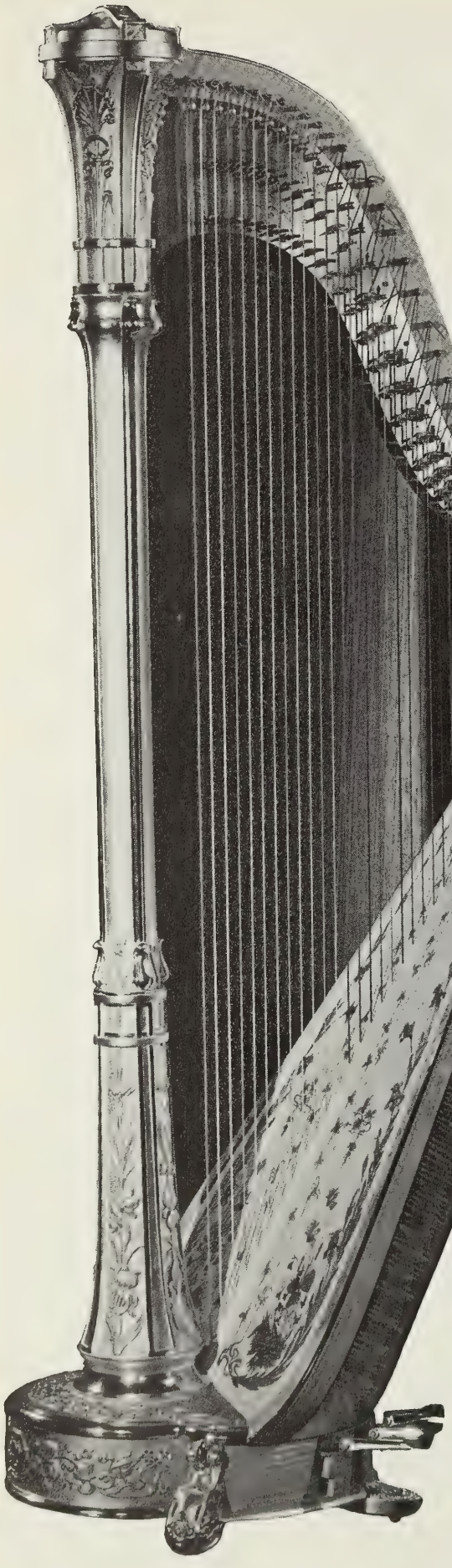


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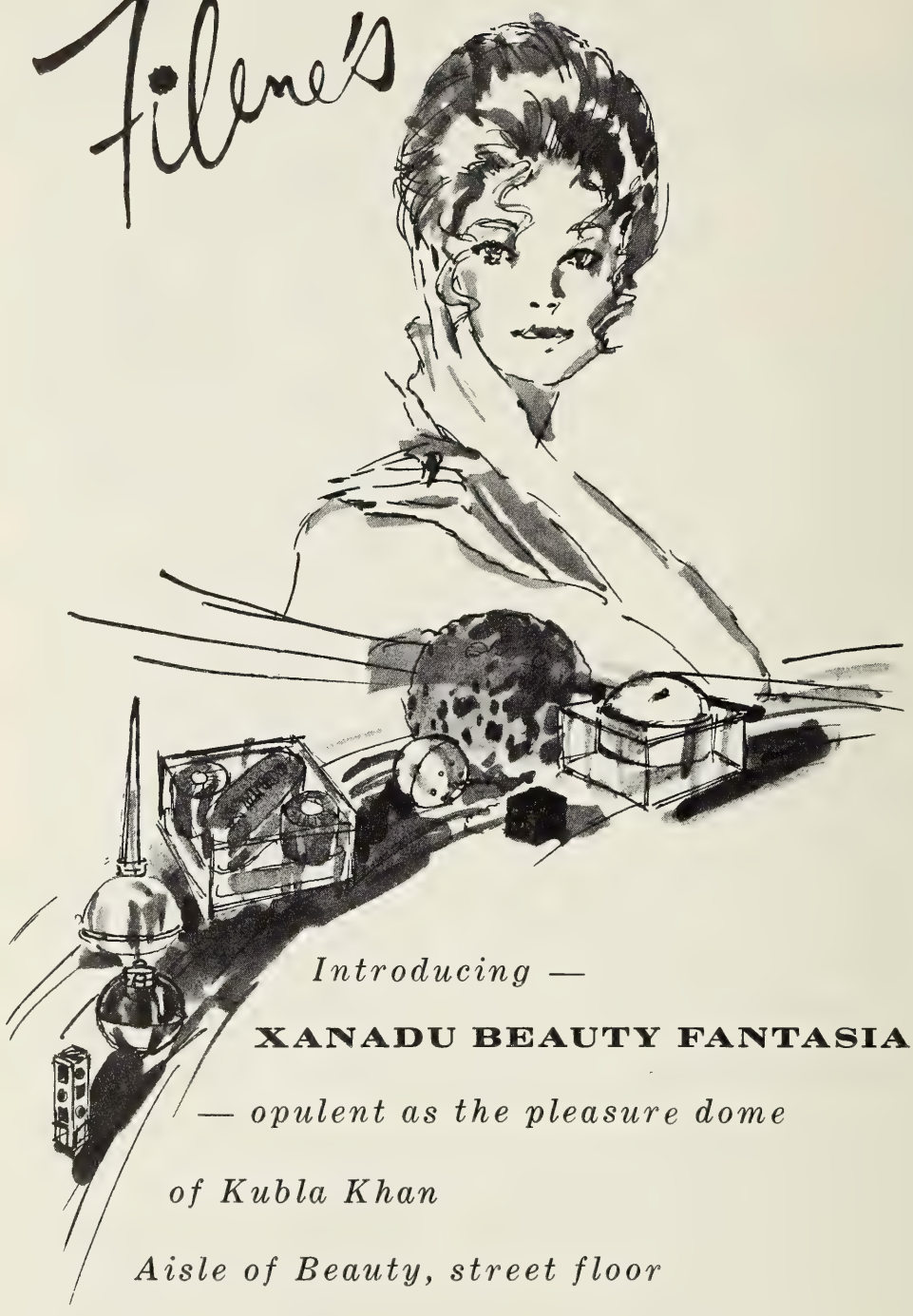
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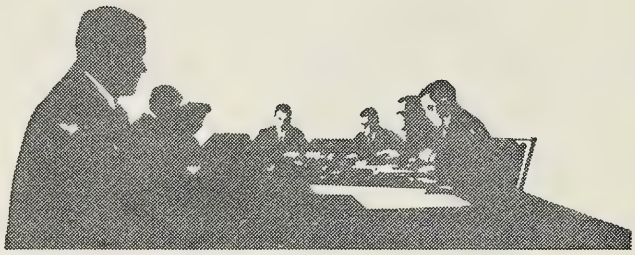
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MOZART — Symphony no. 35 in D K. 385 'Haffner'
Allegro con spirito
Andante
Menuetto & trio
Finale: presto

intermission

BRUCKNER — Symphony no. 8 in C minor
Allegro moderato
Scherzo: allegro moderato – trio: langsam
Adagio (feierlich langsam; doch nicht schleppend)
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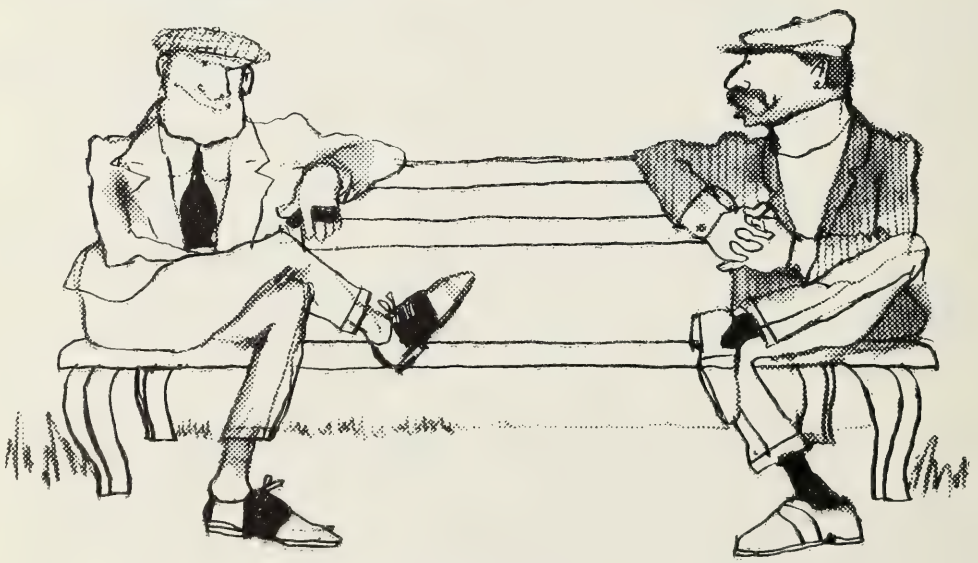
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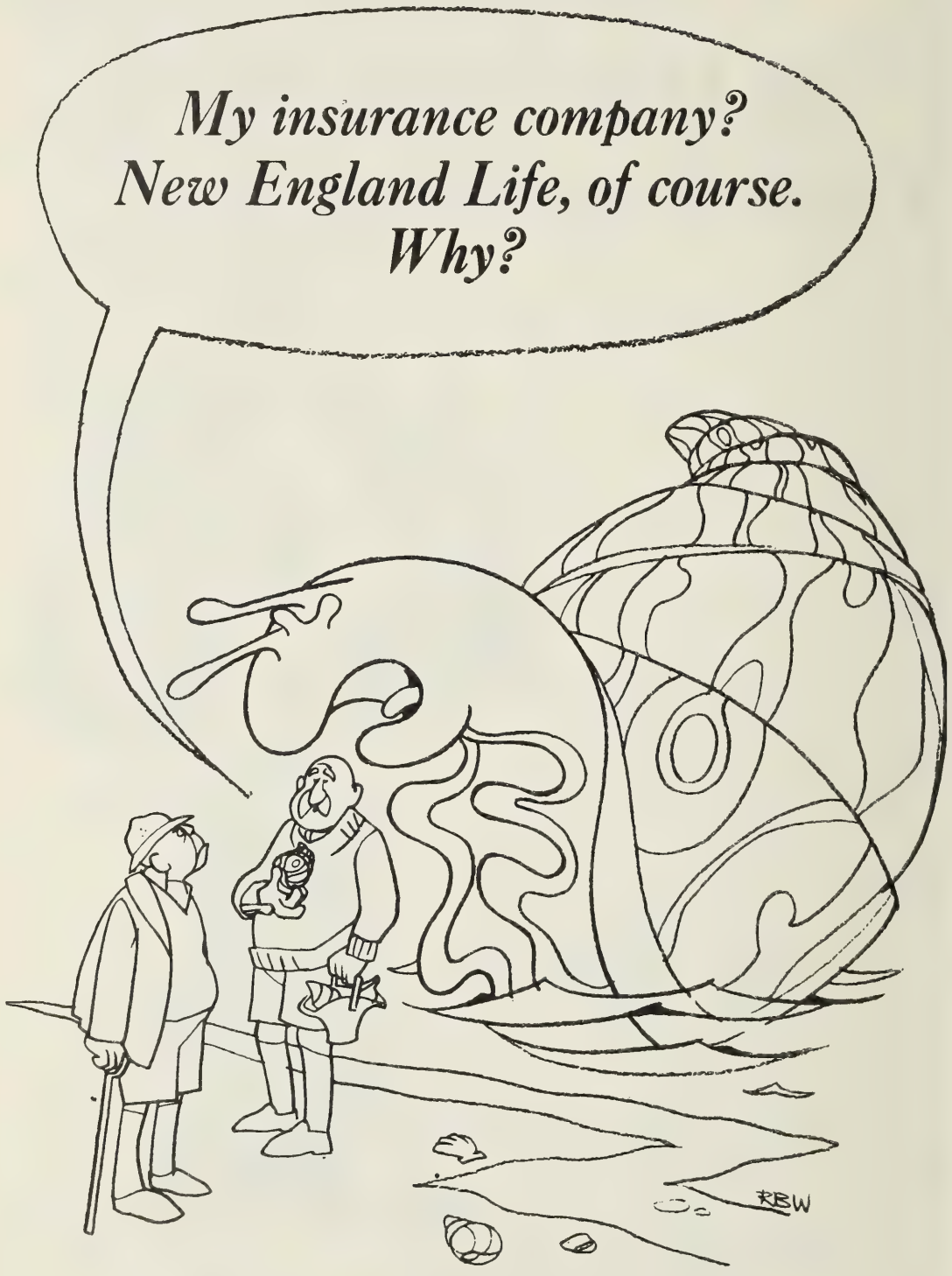
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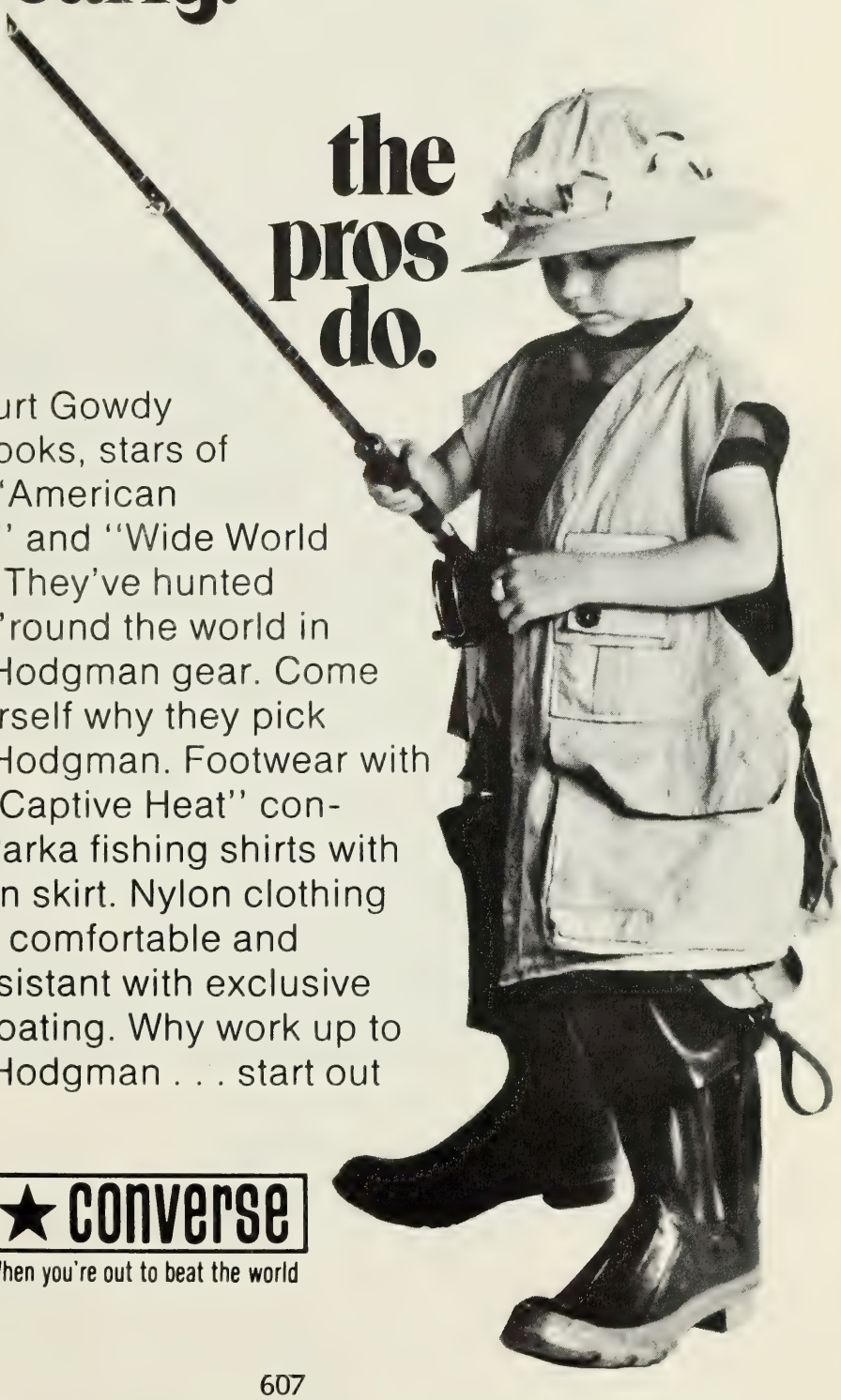
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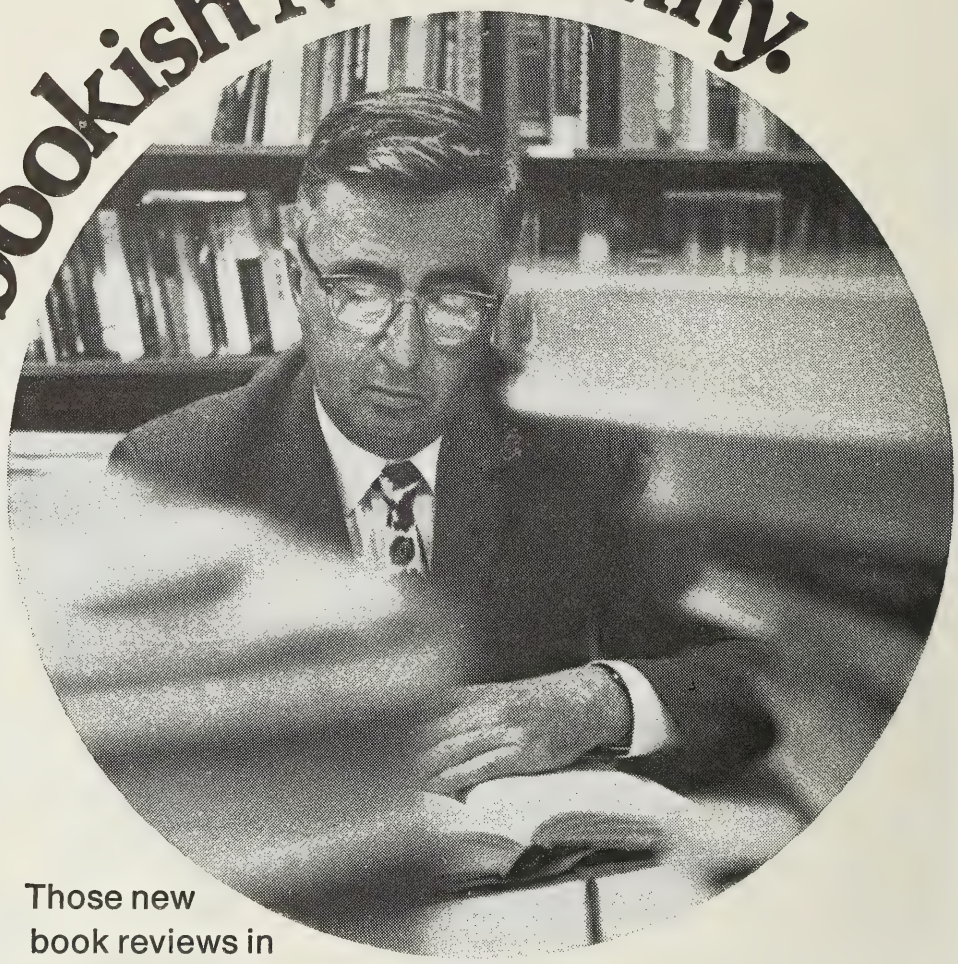


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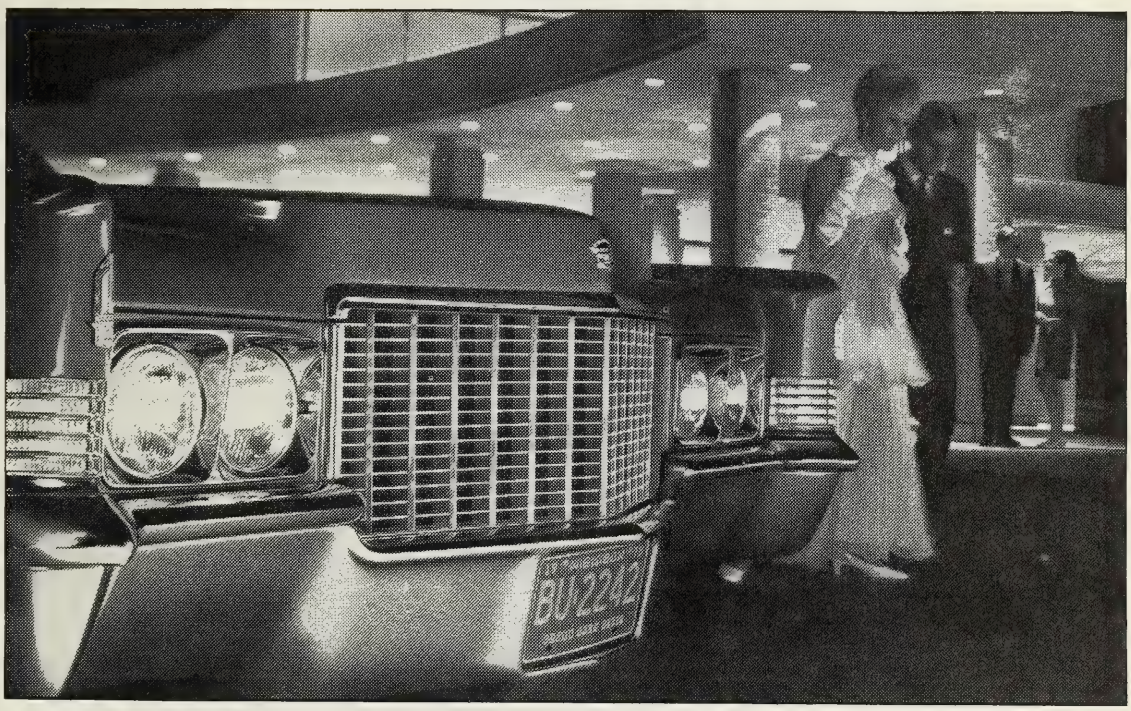
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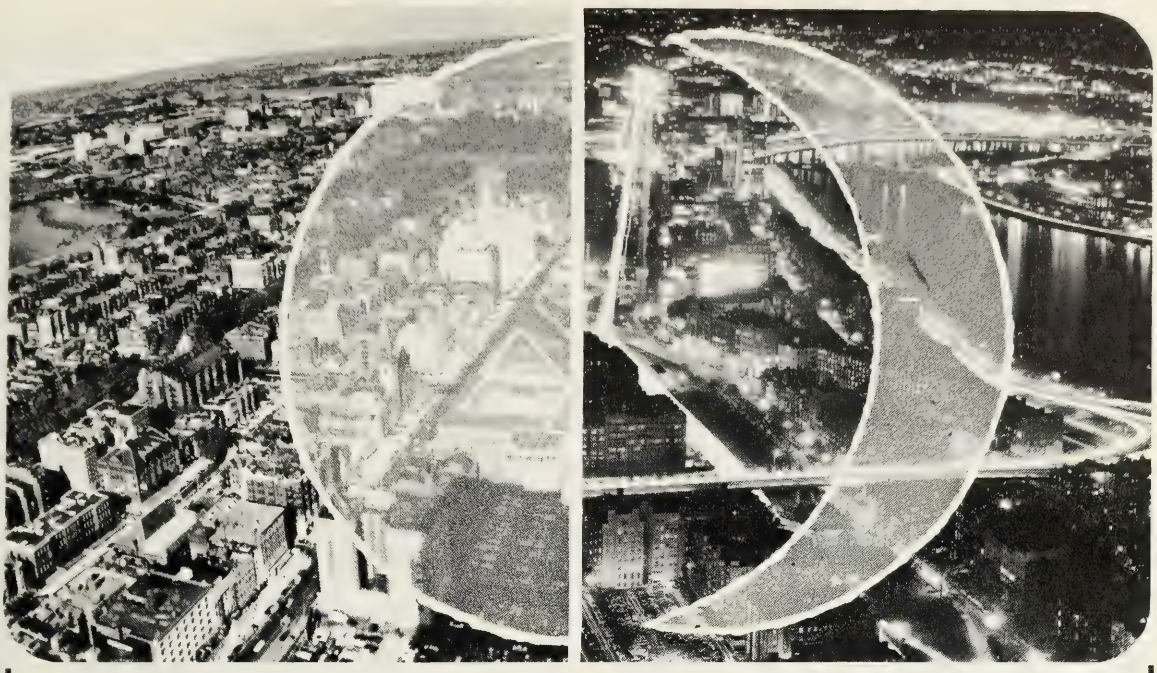
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PROGRAM NOTES

by John N. Burk

WOLFGANG AMADEUS MOZART

Symphony no. 35 in D K. 385 'The Haffner'

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He composed his 35th symphony in July 1782, as a serenade, and it was first performed as such shortly afterwards in Salzburg. Revised as a symphony in four movements, the music was played at a concert given by Mozart in Vienna on March 22 1783. Philip Hale wrote: 'This symphony was played in Boston at concerts of the Orchestral Union, December 21 1859 and May 1 1861. No doubt there were earlier performances.' The first performance by the Boston Symphony Orchestra was given on January 9 1885; Wilhelm Gericke conducted. The most recent performances in Boston by the Orchestra were conducted in December 1968 by Charles Wilson.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Sometimes composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the 'Haffner' Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine 'job', undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The 'Haffner' Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. 'The new Haffner Symphony has astonished me,' he wrote his father, 'for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective.'

When Siegmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The 'Siegmund Haffner Strasse' still cuts across the old town.) Mozart had written what later became known as the 'Haffner' Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new serenade in July 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having

been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *'Nachtmusique'* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Eight months later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten 'every note of it', a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would 'go well'. And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should 'strike real fire', and that the last should go 'as quickly as possible'. What he meant was that the first movement had the *'recht feuerig'* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *'So geschwind als es möglich ist'* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has 'grazioso' qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung*.



ANTON BRUCKNER
Symphony no. 8 in C minor

Bruckner was born at Ansfelden, Upper Austria, on September 4 1825; he died in Vienna on October 11 1896. He began the Symphony no. 8 in 1884 and completed it in 1887. Between 1888 and 1890 he made revisions to the score with Josef Schalk's assistance. The first performance was given by the Philharmonic Orchestra in Vienna on December 18 1892. During the same year a score, edited by Schalk, was published by Schlesinger. This is thought by the Bruckner scholar Deryck Cooke to be spurious. Of the available scores of this Symphony Mr Cooke prefers the Bruckner Society edition prepared by Robert Haas from the 1890 score with material restored from the original version of 1887, which is the edition Erich Leinsdorf has chosen for these performances. Those interested in this problem are referred to the editions of the *Musical Times* published between January and May 1969, where Mr Cooke discusses the various editions of the Bruckner symphonies in detail.

Theodore Thomas gave the first American performance of the Symphony no. 8 in Chicago in 1896. The first performance by the Boston Symphony Orchestra was given in Symphony Hall on March 12 1909; Max Fiedler conducted. A second performance followed, 'by request', six weeks later, on April 23. The most recent performances by the Orchestra in Boston were conducted by Erich Leinsdorf in April 1965.

The Symphony is dedicated to 'His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary'.

The instrumentation: 3 flutes, 3 oboes, 3 clarinets. 3 bassoons, contra bassoon, 8 horns, 4 Wagner tubas (2 tenor and 2 bass), 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, 2 harps and strings.

THE SUCCESS OF BRUCKNER'S EIGHTH SYMPHONY

When he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention – scant performance or none at all. At the end of 1884 (December 30), the Seventh symphony was brought out by Arthur Nikisch at the Stadttheater in Leipzig. It made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp in Vienna, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884-1887). He rewrote it between 1888 and 1890. The Eighth symphony had its first performance by the Vienna Philharmonic Orchestra which, until the advent of the Seventh symphony, had carefully excluded Bruckner from its subscription concerts. Hans Richter conducted. The composer's memory was still vivid of the performance of the Seventh six years before, when a large part of the audience had walked out after each movement to a countering applause, as the music of his fondest hopes became the object of factional recriminations. The press, led by Eduard Hanslick, had then descended with unbridled ferocity upon the composer and his Symphony. In 1892 Hans Richter, who had led the battle then, was ready to face the enemy again. Bruckner having meanwhile won a considerable fame elsewhere with the Seventh symphony, the newly completed Eighth

was anticipated with curious interest. Bruckner was loath to submit it to Vienna, fearing that another bad press would hurt his reputation in Germany. He would rather have given the Eighth to Levi in Munich or Weingartner in Mannheim.

The house was crowded. Royalty was represented. Brahms sat in the Director's Box. Siegfried Wagner was there. Hugo Wolf was there — a Brahms-hater and Bruckner's hot-headed champion, though then no longer the critic of the *Salonblatt*. This symphony was received with tremendous applause. The composer was called out to bow after the scherzo, and at the end received not only one laurel wreath, as had happened before from the Wagner Verein, but three, one of them from the Emperor. Hanslick and his cohorts would not openly admit defeat, but their cause was lost. It availed the Doctor little to walk out before the end and to make much of the fact in his review that others had done the same. He called the 'noisy' applauders a 'minority', which apparently they were not. Hedging, he wrote, 'It is not impossible that this dream-crazed *Katzenjammer* style belongs to the future — a future that we can well do without.' But the wit of Hanslick, tying Bruckner to Wagner's so-called 'music of the future', had quite lost its edge. Bruckner was no longer the butt of the Wagner-haters. Now sixty-eight and aging, after having been scarcely noticed for the greater part of his life, he became a revered figure, although more honored by sentiment than by performance.

AN ANALYSIS

The first movement at once establishes a sense of mystery, of solemn grandeur, of expanse. Over a pedal tremulo by the violins the lower strings, pianissimo, give out the principal theme, portentous, but closing with a chromatic descent which later is to become a prominent feature. It subsides, and the first violins softly introduce the second subject, a rising figure *('breit und ausdruckvoll')*, consisting of two quarter notes and a triplet. It is gentle and luminous by contrast, hovering about G major (although the whole movement is chromatically built). A third theme consisting of a descending figure of two triplets, makes it inevitable that the whole movement will be infused with this characteristic 'fingerprint' of Bruckner — a melodic shape of fluent triplets. The three themes grow each from the last, and the development works these thematic elements in combination or inversion, intensified by tremolo. There is an alternation of the portentous first subject, weighted by the massive tone of the tenor tubas, and the gentler passages illuminated by the color of the high woodwinds. The movement advances proudly with rhythmic brass to a fortissimo chord and ends with the first subject, now softened into a gentle, descending pianissimo.

The scherzo (which for the first time in a symphony by Bruckner follows the opening movement in place of the slow movement) belies its title, if 'scherzo' means light-hearted and playful. The character of the first movement is continued in the tension of string tremolos and restless chromaticism. The opening bars contain the whole substance of the first part, for the tremolo figure is to continue with little cessation, and the one-bar bass figure is constantly repeated in a seeming *moto perpetuo*. Reiteration escapes mere repetition by a continual variegation through color, dynamics, and sequence. It still has cumulative force, and the trio

section brings a sense of relief. The trio is formed on a slow and extended melody which has been pointed out as Schubertian, but which is very Brucknerian for all that. It is first heard from the first violins over a pizzicato accompaniment. Contrary to classical precedent it undergoes development as did the first part. Bruckner here uses the harp for the first time in a symphony. The da capo is an exact repetition.

Bruckner, the most 'absolute' of symphonic composers, sometimes indulged in word pictures of his music, according to the current mode. He once characterized this scherzo as typical of 'The German Michael'. *Der deutsche Michel* is the plain, honest, lumbering peasant type of Germany. Franz Schalk did him a disservice when he wrote an analysis of the Symphony to be circulated at the first performance and quoted Bruckner's allusion to *Der deutsche Michel* in the scherzo. This was probably a momentary fancy of Bruckner's, and not intended as an official statement. Hanslick and others saw here a breach in the armor of Brucknerian enthusiasm, for true humor is hardly conspicuous in the symphonies. He wrote: 'If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples.'

The long adagio grows upon the plan of a first and second section, the return of each in amplified eloquence, and the final return of the first — in blackboard parlance, A - B - A - B - A. Each section is based upon a long and deeply expressive melody, the first introduced by the violins over soft, syncopated chords. The second (after harp arpeggios) is first intoned by the cellos, to a tremolo accompaniment. Bruckner continues in his favorite way of building with increasing emotion to a climax and suddenly subsiding to pianissimo. The return of each subject brings a further unfolding, whether of fresh melodic contour or accompanying elaboration. At last there is a long cadence on fragments of the first theme, subsiding to pianissimo, where the horns and finally the trombones are matched with the first violins. If there are intimations of *Tristan* in the opening accompaniment, or coloristic chord chains, or chromatically mounting sequences, it should be remembered that much music in the eighties was infused with Wagner, and it could be asked whether any composer used Wagnerisms more surely to his own personal ends.

The finale is akin to the opening movement in chords of solemn grandeur, and builds to even greater tonal climaxes. The movement is again in sonata form, with three prominent themes, the first based on rhythmic chords for the full winds and strenuously impelled by a figure in the strings, suggestive of the pound of hoofbeats. The second subject, in slower tempo, is more peaceful but still solemn, and the third, which shortly follows and is in the original tempo, is characterized by chains of descending harmonies in the winds. The development is extensive, and according to Bruckner's way, given to sudden contrasts. Before the close there are worked between the themes reminiscences of the first three movements. The Symphony ends in a proud and confident C major. Never did Bruckner use his cohorts of brass with more telling results than in this finale.

BRUCKNER — THE LONE SYMPHONIST

by John N. Burk

Sometimes the record of a composer as he appeared to others in everyday life is hard to reconcile with the loftier character of his music. Bruckner caused smiles from passersby in the streets of Vienna as an oddity, a sort of country lout, hardly the kind from whom one would expect heaven-storming symphonies. Those who knew him well felt no such incongruity. He was a sturdy peasant of simple, unquestioning faith who had found the total impulse for his music before he went to Vienna. He had no need for Viennese manners and sophistication. He remained oblivious to the musical world currents, the *Zeitgeist* of his era. These influences would only have confused the purpose of his work. He was being true to himself and to his music in remaining what he was, a Roman Catholic worshipper, a good deal of a mystic, apart from the world, who wrote symphonies in his own way which was the way of no one else — not the worldly Abbé Liszt, neither the Protestant Brahms nor the unbeliever Berlioz in their two Requiems; not the creator of the theatrical Holy Grail at Bayreuth. Theirs were other gods to praise in tones. So Bruckner quite naturally and without conscious intent remained what he was, having no particular reason to change. He was at heart a country choirmaster and organist whose devotion, always musical, expanded into symphonies. The symphonies bespoke an autonomous Bruckner, quite oblivious of contemporary trends.



Hans Richter conducting Bruckner's Eighth Symphony in Vienna
(Silhouette by Otto Döhler)

Colorful descriptions have come down to us from those who knew him. Max Auer, who in collaboration with August Göllerich was his first biographer of importance, tells us: 'He was of good, average size, and towered above his contemporaries in art — Wagner, Brahms and Hugo Wolf. His powerful chest and upright, almost noble carriage made an imposing impression. His head with its mighty nose, beardless face, and short-cut blond hair which later turned gray, gave him the look of a Roman emperor.'

He always wore ridiculous baggy trousers and a short jacket cut in the provincial style of his origins. He was scarcely literate, spoke in a broad, upper Austrian dialect. As a small villager, he was humble before rank and always held titles in awe. Auer has described his home life in Vienna in his later years. His lodgings were meagerly furnished, with one piece which he referred to as his *'Luxus'*, a brass bed. Among the pictures on the wall, Wagner's was prominent. On the floor there was a bust of himself by Tilgner, which he would show to his friends, patting it on the head and saying *'Guter Kerl'*. The place was in complete disorder, strewn with clothes and papers, which his faithful housekeeper was not allowed to touch. Kathi was also a character and a conspicuous part of his bachelorhood. Katharin Kachelmeyer, a laborer's wife, was twenty-four when she took charge of him in 1870 after the death of his sister Anna. She would arrive early in the morning to keep the place in some sort of order. She served him for twenty-six years, and even in his last hours she sat watching at his bedside. There were squabbles between these two, and Kathi would pack up and leave, but was always back the next day, for 'there was no one else to look out for him.' She prepared his food when he did not go out to his favorite restaurant for smoked beef or dumplings and Pilsner. When he was in the throes of composing, her duty was to see that he was undisturbed. Sometimes while she was turning away a visitor with her best tact, he would suddenly appear and undo her attempts. He preferred to compose in the morning, but sometimes put in night hours, so Auer tells us in his biography. 'He would get up to put a musical thought on paper. He had no oil lamp and worked by the light of two candles. When Kathi noticed the burnt down candles the next morning she would bawl him out for not taking better care of his health. But Bruckner retorted: "What do you know about such things? One must compose what comes to one at the moment." When Frau Kathi once scolded him this way, he drew up haughtily and said: "D'you realize who I am? I'm Bruckner!" *(Wissen S' wer i bi? I bi da Bruckner!)* She came back with: "And I'm Kathi." *(Und i d'Kathi.)* Describing her master later, she said: "He was rude, but good." *(Grob war er, aber guat.)* Indoors Bruckner dressed still more comfortably than when he went out. He wore a blue shirt with a broad, unstarched collar, canvas pants and slippers. When company came he would put on, if he thought of it, a more formal coat.'

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The everyday Bruckner and the spinner of prodigious scores were very much at one. He had found his vocation, the path of his achievement in the Churches of St Florian or Linz, and it never occurred to him in Vienna to transform himself from a peasant and schoolmaster into the graces of urbanity. His only need was to improve his craft, a never-ending labor, and it was in this effort, as he developed his resources for instrumental color, that he drew upon the scores of Richard Wagner. By his own avowal there was God and Wagner, his goal and his path to his goal.

His biographers have given evidence of his deep piety, and have quoted his remarks about his Ninth, as when he said to Dr Richard Heller who attended him in his last illness: 'I have made dedications to two earthly majesties: poor King Ludwig as the patron of the arts, and our illustrious dear Emperor as the highest earthly Majesty that I know, and I now dedicate to the Lord of all lords, to my dear God, my last work, and hope that He will grant me enough time to complete it and will graciously accept my gift.'

Some of his apostles, probably taking Bruckner too readily at his own word, have assumed that he was addressing his symphonies, notably his Ninth, directly to his God. To listen to the symphonies, even the Ninth, without knowledge of the surrounding circumstances would hardly suggest unremitting communion with the Deity. So it may have been, and we can never know, but in honesty we can no more than take the music on its face value. His mention of the word 'Alleluia' as implied in the Ninth, may have been an afterthought. His remarks may have been a post facto pious acknowledgment, as when Bach wrote *'Soli Deo gloria'* at the end of a score. Bruckner, like Bach, was thankful to his Maker for his ability, and Bruckner felt the additional comforting assurance that in Heaven, at least, his efforts would not be scorned and rejected. The Symphonies differ completely from the Masses. Bruckner was no cloistered ascetic — the affective man was susceptible to material pleasures, to friendships, to feminine charm, above all to the purely tonal world. He never wrote a more completely unchurchly scherzo than that of his Ninth. The Symphony as a whole seems indebted to Beethoven's Ninth in the same key, and Bruckner himself was disturbed by the closeness of the comparison. There are the mystic open fifths at the beginning, the mood and constructive treatment of the slow movement. No incense is discernible. Who shall attempt to motivate the grandeur, the solemnity, the emotional excitation that run through the symphonic Bruckner? A composer's musical self is subtly (and indefinably) involved with his personal experience — it is also shaped on the musical past and influenced by the music around him. The mystery of the composer's sanctum is never reliably explained by himself, nor will it be by a probing outsider.

Unworldliness can be an exhilarating privilege. At the same time it can stand in the way of performance, recognition and livelihood. Bruckner had no sense of the expectations of an audience, of how much in the way of expansiveness they would absorb. His symphonies had to

notes continued on page 632



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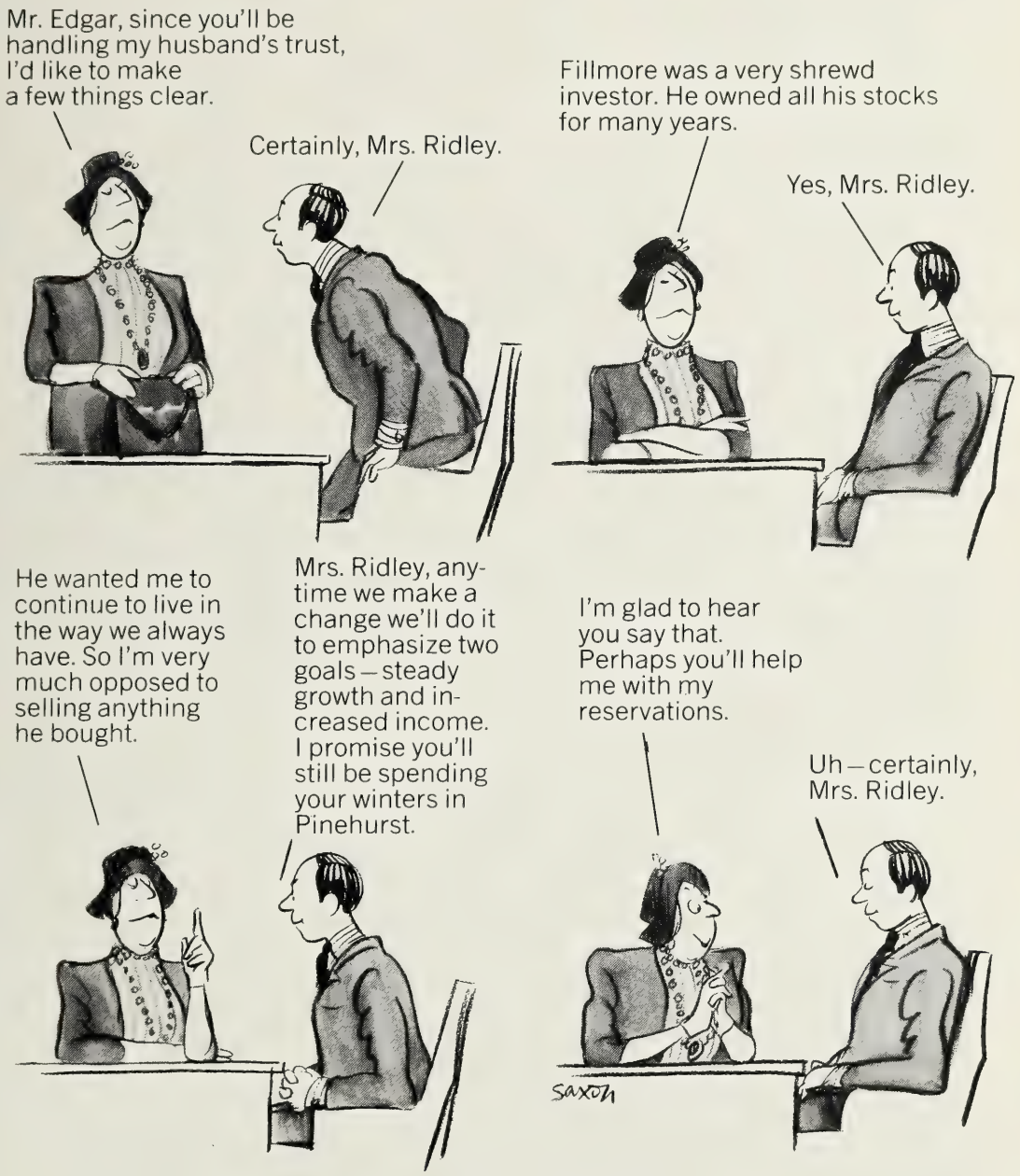
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be forced on them at first, thanks to the zealous efforts of a few conductors who had discerned his qualities. That he could remain secure and sufficient unto himself amid strange and hostile surroundings is an assurance that all was well in Bruckner's tonal cosmology.

His tonal visions needed no prompting. If he had been drawn into the aesthetic arena of his day, its problems of program music and such, he would have been deflected from what was the most outstanding feature of his musical effort and his way of living in support of it — singleness of purpose. Bruckner never lost his sense of direction. He suffered but was not daunted when conductors in Vienna returned his scores untouched, or occasionally performed them to what turned out to be small audiences, always to be followed by hostile attacks. His sole concern, aside from his Masses, was to pile one symphonic score on another. It was with prolonged study that he equipped himself for the task. That task he would never complete — when death stopped the Ninth it also stopped an endless reviser. He composed in no other form (except incidentally). The only interruptions were when he taught or played the organ, activities which were his means of subsistence and which, as it happened, he enjoyed.

Beyond Vienna, he was untouched by current ways. Liszt and Berlioz delving into poetic or philosophic literature and trying to mate it with music, Wagner acting on the same line with the addition of stagecraft, even Brahms, who mingled with the world of culture and found his friendships there — all were alien to the impermeable musical hermit. Bruckner's symphonies were plainly indebted to a classical past and a Wagnerian present, both utilized to his own ends. Without Beethoven's symphonies his would have been inconceivable, and without Wagner's patterns in advanced orchestral handling, he would have been quite at a loss. Bach was to him the 'unreachable' *(Unerreichbares),* honored in Heaven. Mozart, like Bach, was for him a great contrapuntist, but he also pointed to that master's sleight of hand in enharmonic modulation, and once remarked: 'Leporello is recognized even when he is wearing Don Giovanni's cloak.' Schubert was his 'household god'. His interest in the music of Berlioz and Brahms was acquisitive rather than comprehending. Liszt could never have felt thoroughly at ease with this country character, and his communications were stiffly polite. When Göllerich tried to plead Bruckner's case with Liszt, that elegant composer said: 'When your friend addresses me as *"Euer Gnaden Herr Kanonicus"* I have already had enough.' Bruckner once attended a performance of Liszt's *Tasso,* and asked what the word 'Tasso' meant. When his companion told him the tragic story he was moved to tears. It is debatable whether he saw any connection whatever between the

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classic tale and what he was hearing. He shook his head over Liszt's counterpoint, but was quite taken with the Organ Fugue on B - A - C - H. Hans von Bülow was also unsympathetic, the more so when he became committed to Brahms. The encounters of Brahms and Bruckner in Vienna were not much more than civil — they could hardly have been less than that, for each was at heart a peaceable man.

César Franck comes to mind, and it seems strange at first glance that the names of these two organist-composers are not more often linked. They were almost of an age — Bruckner was born two years earlier and died six years later. Each was a solitary artist who developed late and each found an ultimate outlet by way of the organ into the symphonic form. Yet these two belonged to worlds far apart, as immiscible as Teutonic and Gallic musical thinking. That the two once met and shook hands when Bruckner visited Paris in 1869 and played the organ of Notre Dame is eloquent in itself, for nothing further came of the encounter.

There is of course one exception to the statement that Bruckner was untouched by outside influences. He had heard and been captivated by *Tannhäuser* and *The flying Dutchman* at Linz, and when he learned in 1865 that *Tristan* was to have its first performance in Munich, he made his way to that city, and in great trepidation called on the master. Wagner received him with a sort of kindly, pre-occupied condescension, mixed with some embarrassment, for he had never met with adulation quite so abject. The theorizing and the operatic Wagner could have meant nothing to the symphonist Bruckner. To him most drama was licentious, and no texts mattered but ritual texts. Robert Haas has reported that after a performance of *Die Walküre,* he asked: 'Why did they burn Brünnhilde?' Wagner's instrumental innovations, quite apart from their textual associations, became the very fibre of his style.

Bruckner was doomed to many years of bitter denunciation in Vienna. His symphonies, when they found belated performance, could not have appeared at a more unfavorable time. The Brahms-Wagner feud was then at its hottest. That this outwardly humble country boor should come forth with giant symphonic scores for a Wagnerian orchestra seemed the height of incongruity. It infuriated the defenders of Brahms and made the advocates of music drama who had been deriding the 'outmoded' symphonic form rather ill at ease. A few musicians, the conductor Herbeck, the youthful pupils, Gustav Mahler, Felix Mottl, Josef Schalk and his brother Franz, and Ferdinand Löwe, later his conductor propagandists, and such conductors as Karl Muck, Arthur Nikisch, Hans Richter, Felix Weingartner, Siegfried Ochs, such friends as the bishop Rudigier, the publisher Raettig, perceived his talents, encouraged and aided him. Others, many others, were prejudiced before they heard a note, and having endured a movement or two, walked out of the hall.

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

The critics were nasty. Dr Hanslick of the *Neue Freie Press* was at first friendly, but when it appeared that the man he had endorsed as a teacher was becoming a symphonic Wagner, he about-faced and turned the full force of his scorn upon him. Now Bruckner became a convenient target for the anti-Wagnerians who were uncomfortable at Wagner's growing acclaim. When Bruckner too was loudly acclaimed at the first performance of his Eighth symphony, the jaundiced Doctor found himself in a position of still more acute discomfort.

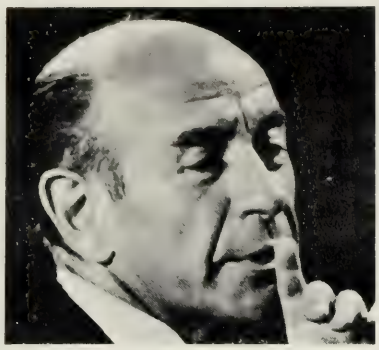
Yet the recognition which the Eighth brought him came late, too late, for it had been preceded by many years of almost complete neglect in Vienna. Bruckner meanwhile had never ceased composing. During those years of neglect and abuse, it is doubtful whether he fully realized that he had put himself in the anomalous position of writing in a form not advocated in one camp and in a style not tolerated in the other. It is probable that he was hardly aware of the trends of controversy, and it is certain that written dissertations, self-justifications on his own part, would have been simply outside of his ken. Hanslick was to him not an adversary to be met with argument, but simply a force of evil to be endured: *'Der Dämon meines Lebens'*. One did not fight the devil — one turned more closely to one's faith. When the Emperor in gratitude for having received the dedication of the Eighth symphony asked what special favor he might like, Bruckner replied as one asking a holy Father for deliverance from evil: 'Would Your Majesty be kind enough to tell Mr Hanslick not to write such bad criticisms of my work?' 'Aside from the unrivaled naïveté of this request,' writes Werner Wolff, 'there is a tragic undercurrent, for these words came from a tortured heart. The composer felt persecuted and was convinced that the critic exercised pernicious powers over his career. . . . He was actually afraid Hanslick might "annihilate" him.'

The power of Good eventually triumphed, notably with the introduction of the Seventh symphony by Nikisch in Leipzig in December 1884, by Levi in Munich in the March following, by Karl Muck in Graz a week before the Vienna première, in various cities as far west as New York and Boston (under Theodore Thomas), the Eighth symphony in Vienna in 1892.

It was a tardy triumph, for Bruckner was sixty-eight when the Eighth was performed, and had but four more years to live. He had spent many years mastering his craft, learning how to handle an orchestra, for he had never really had the inestimable boon of an orchestra to work with. Many more years had to pass before his music was widely performed. He never heard his Fifth symphony or his unfinished Ninth. Only after his death came due realization. The Vienna which treated him so shabbily in his fullest years became, even before the great wars, his principal champion.

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Milton Feinberg

ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth symphony to close the Berkshire Festival, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premières and revived many forgotten works. Among the latter were the complete Schumann *Faust,* the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos,* and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières were works like Britten's *War requiem* and *Cello symphony,* the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra,* and Piston's Symphony no. 8. Despite his heavy schedule during the winter season and at Tanglewood, where he not only led the majority of the Festival concerts but also headed the activities of the Berkshire Music Center, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte,* a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck,* Strauss' *Der Rosenkavalier* and Wagner's *Parsifal,* all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony, and after his appearances with the Boston Symphony here and on tour, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.

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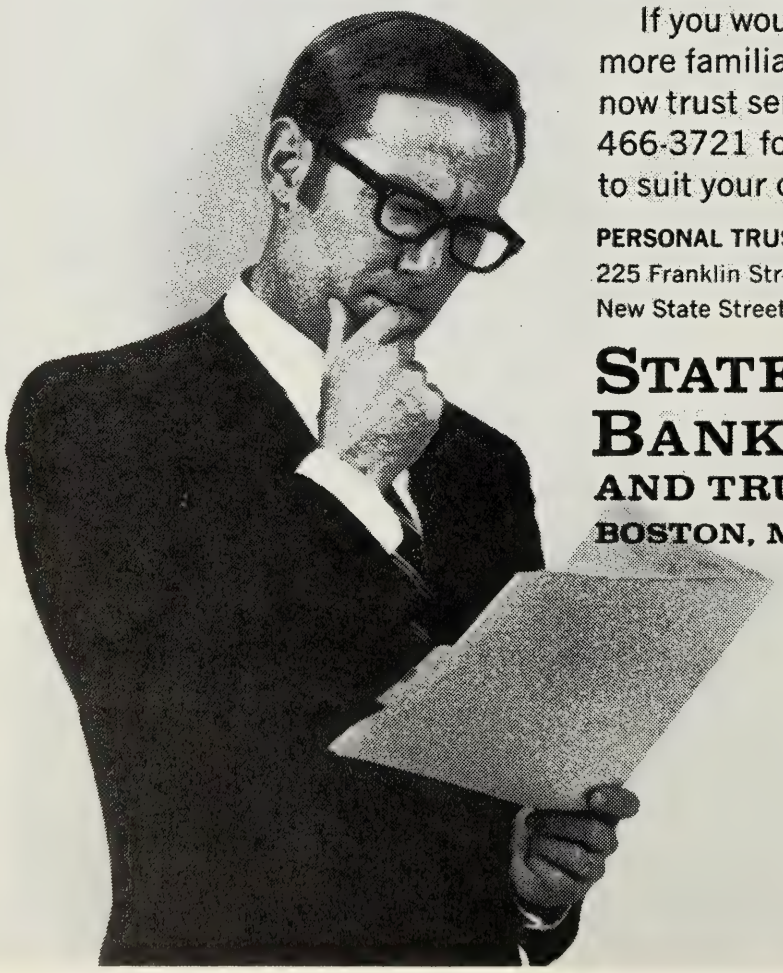
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Symphony no. 3 in E flat 'Eroica'

Wednesday April 8
WILLIAM STEINBERG
RUDOLF SERKIN *piano*
Overture 'Leonore' no. 2
Piano concerto no. 1 in C op. 15
Piano concerto no. 3 in C minor op. 37

Friday April 10
WILLIAM STEINBERG
RUDOLF SERKIN *piano*
CHORUS PRO MUSICA
Fantasia in C minor for piano, chorus and orchestra op. 80
Piano concerto no. 4 in G op. 58
Symphony no. 5 in C minor op. 67

Prices for the 3 Series A concerts: $6, $12, $15, $18, $20, $25

SERIES B — 2 concerts

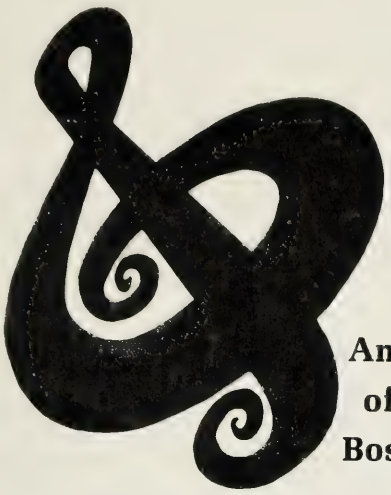
Thursday April 9
WILLIAM STEINBERG
RUDOLF SERKIN *piano*
Overture to 'King Stephen' op. 117
Piano concerto no. 2 in B flat op. 19
Piano concerto no. 5 in E flat op. 73 'Emperor'

Saturday April 11
WILLIAM STEINBERG
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CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM

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David Oistrakh, one of the world's most deservedly admired violinists, will play two concertos at the Orchestra's winter pension fund concert. The program will be announced soon. The concert will be dedicated to the memory of Henry Lee Higginson, founder of the Boston Symphony Orchestra, who died fifty years ago, on November 14 1919.

Priority ordering of tickets is offered to the Orchestra's subscribers, who may obtain them at the Symphony Hall box office or by mail, using the coupon below. The sale to the general public opens on December 22 at the box office.

Ticket prices are $5, $6, $7, $8 and $10.

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When Symphony received a gift by bequest from Edith Morse Johnson in 1964, it was accompanied by a letter from her executor, Charles Goodrich Thompson, to Henry B. Cabot, then President of the Orchestra's Trustees.

> Mr Thompson wrote: 'This small legacy . . . was a gesture of gratitude for certain intangible pleasures derived from sixty years attendance at the Orchestra's concerts, at times paid for with money painfully saved.'

Edith Morse Johnson, at the time of her passing, was Radcliffe's oldest living graduate. Coming from a poor family, she put herself through Radcliffe and became its Bursar. She established a tutoring school for girls, where, Charles Goodrich Thompson wrote, 'for nearly fifty years, through the force of her extraordinary intellect and warm understanding she encouraged countless discouraged girls to go on to a higher education'.

It is not the size of a bequest to Symphony that matters, it is the remembering of the Orchestra by those who love its music.

Many such welcome gifts, small or large, are needed. Miss Johnson's bequest can be a model and an inspiration — not 'just one more small gift to the Orchestra', Mr Thompson wrote, but, 'in fact, a legacy of love and appreciation, every penny of which came from her own earnings'.

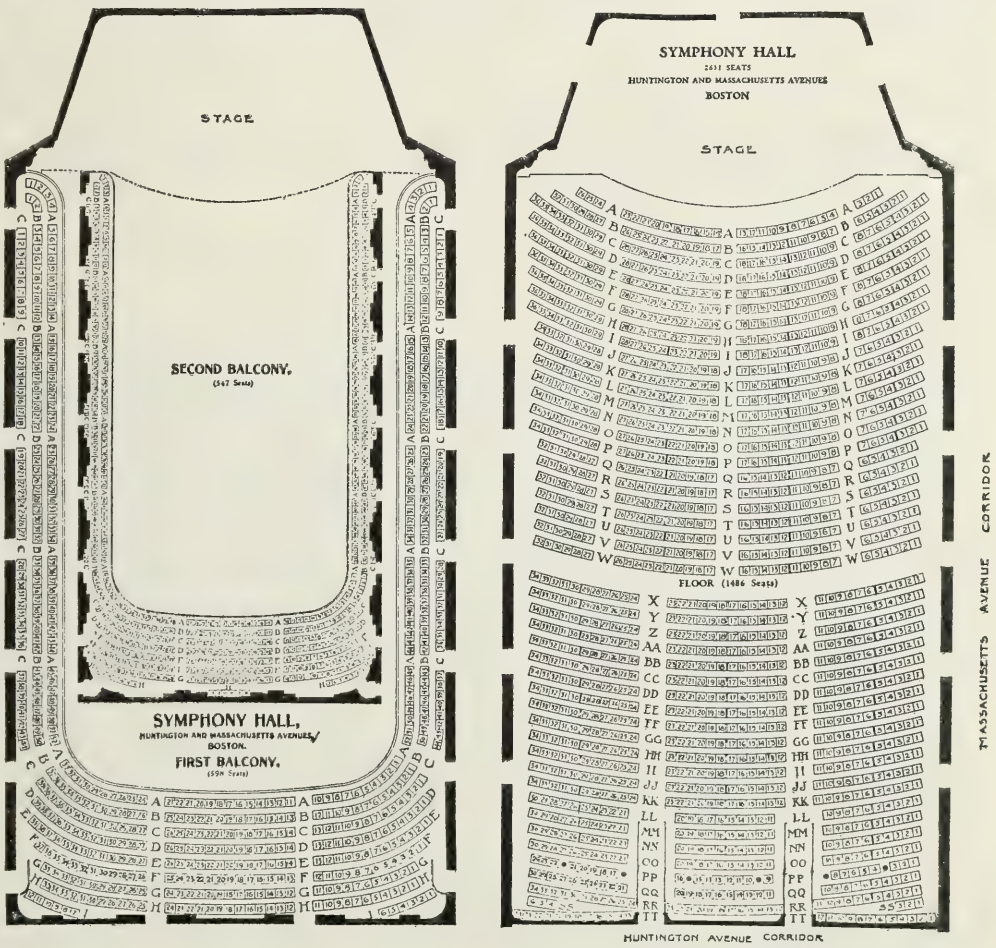
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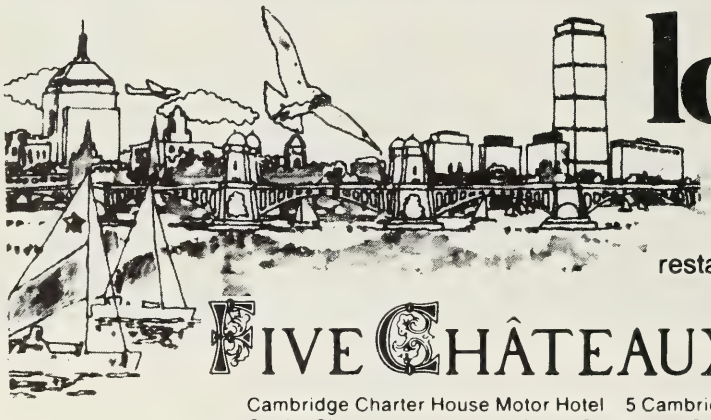
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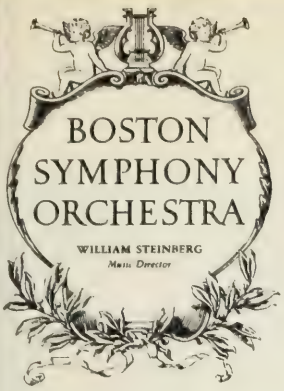
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Friday afternoon December 19 1969 at 2 o'clock
Saturday evening December 20 1969 at 8.30

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ZARA NELSOVA *cello*

MOZART	Overture to 'Don Giovanni' K. 527
ELGAR	Cello concerto in E minor op. 85
TCHAIKOVSKY	Symphony 'Manfred' op. 58

Next week the Orchestra will be on tour and will give concerts in Philadelphia, New Haven, Brooklyn and in Philharmonic Hall and Carnegie Hall. Erich Leinsdorf will conduct all the concerts. The soloist will be Evelyn Lear. The next concerts in the Friday-Saturday series will be in two weeks on December 19 and 20.

The horrors of the 1914-1918 war affected Elgar severely. A lover of pageantry, of splendor, of ceremonial pomp, and an intense patriot, he must have deplored the total overthrow of the Edwardian way of life, and been deeply saddened by the unbelievable loss of young lives in the war — a conservative estimate was a total, on both sides, of ten million dead. He wrote nothing of consequence during the war years, and his last important work, the Cello concerto, appeared in 1919, although he was to live until 1934. The Concerto is far less ebullient than his earlier music, and is remarkable for its calm, introspective and haunting quality.

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MAHLER	Das Lied von der Erde

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ELGAR	Cello concerto in E minor op. 85
TCHAIKOVSKY	Symphony 'Manfred' op. 58

Tuesday evening January 20 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
DEBUSSY	La mer (The sea), three symphonic sketches*

Tuesday evening March 10 1970 at 8.30

WILLIAM STEINBERG *conductor*

THEODORE LETTVIN *piano*

MENDELSSOHN	Symphony no. 4 in A op. 90 'Italian'*
REGER	Variations and fugue on a theme by Mozart op. 132
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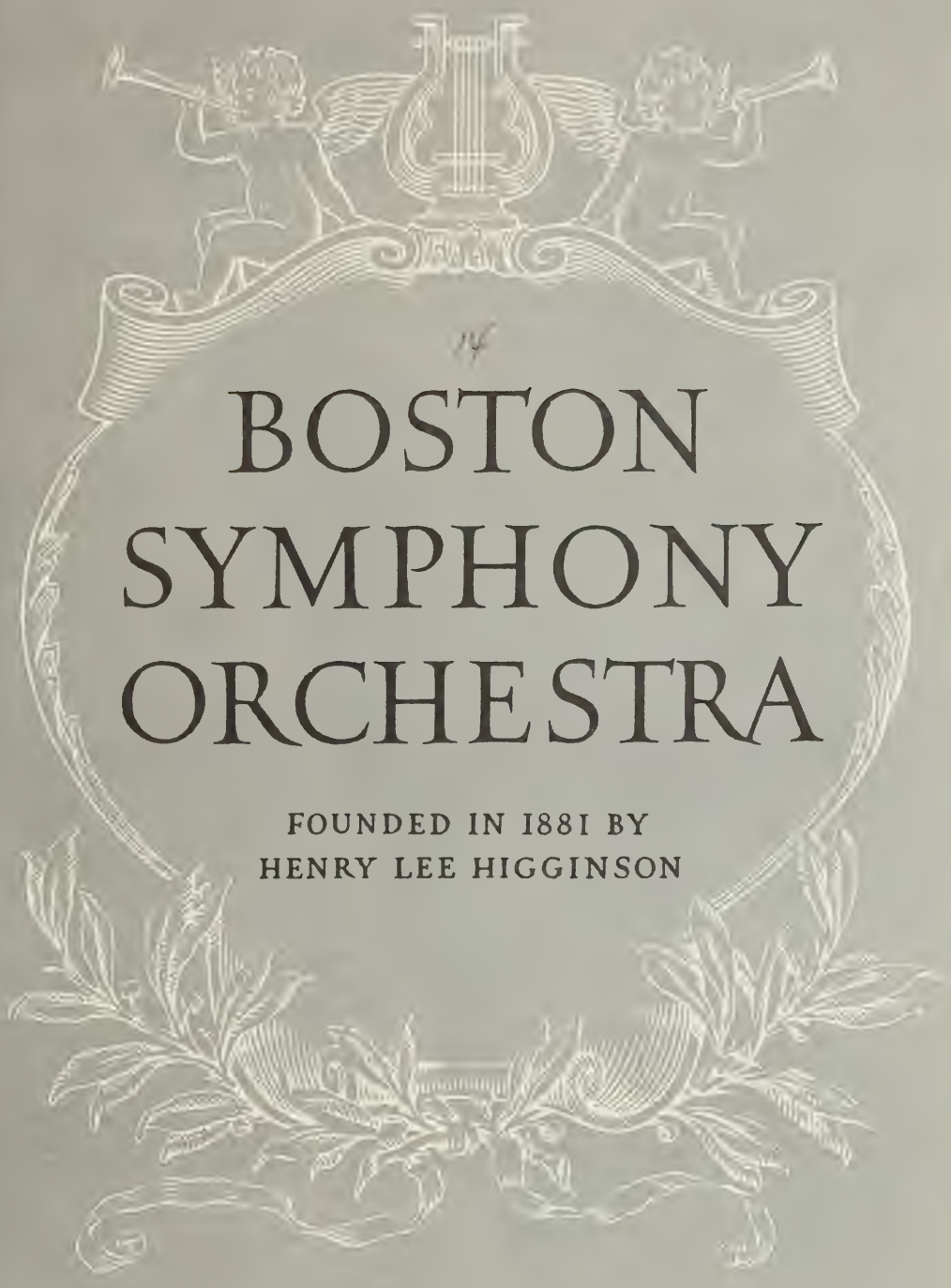
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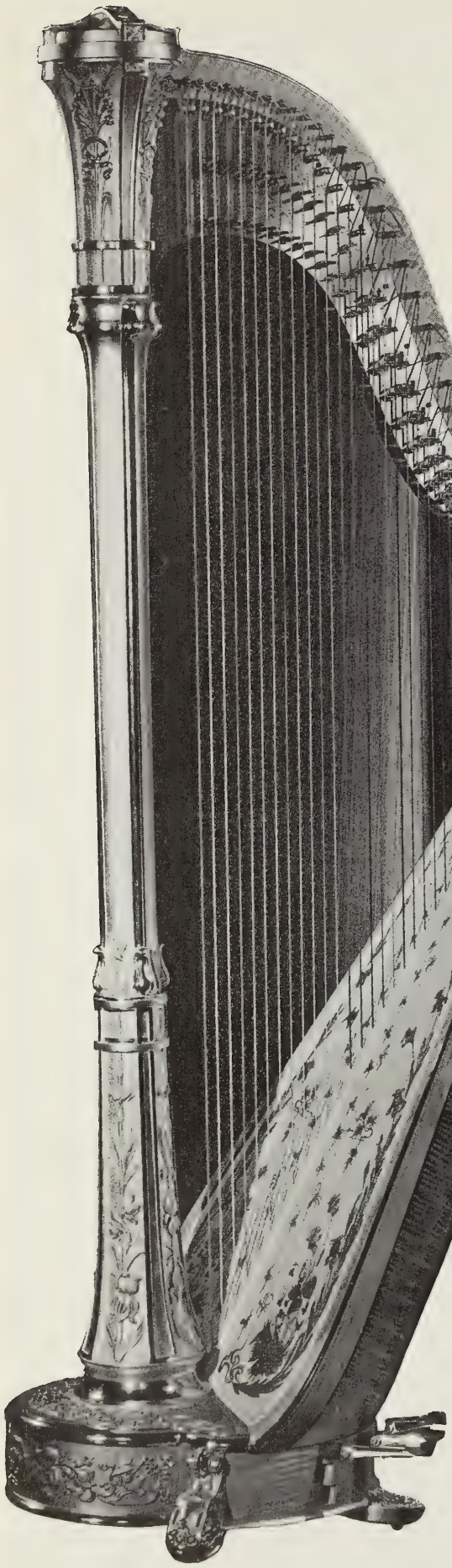


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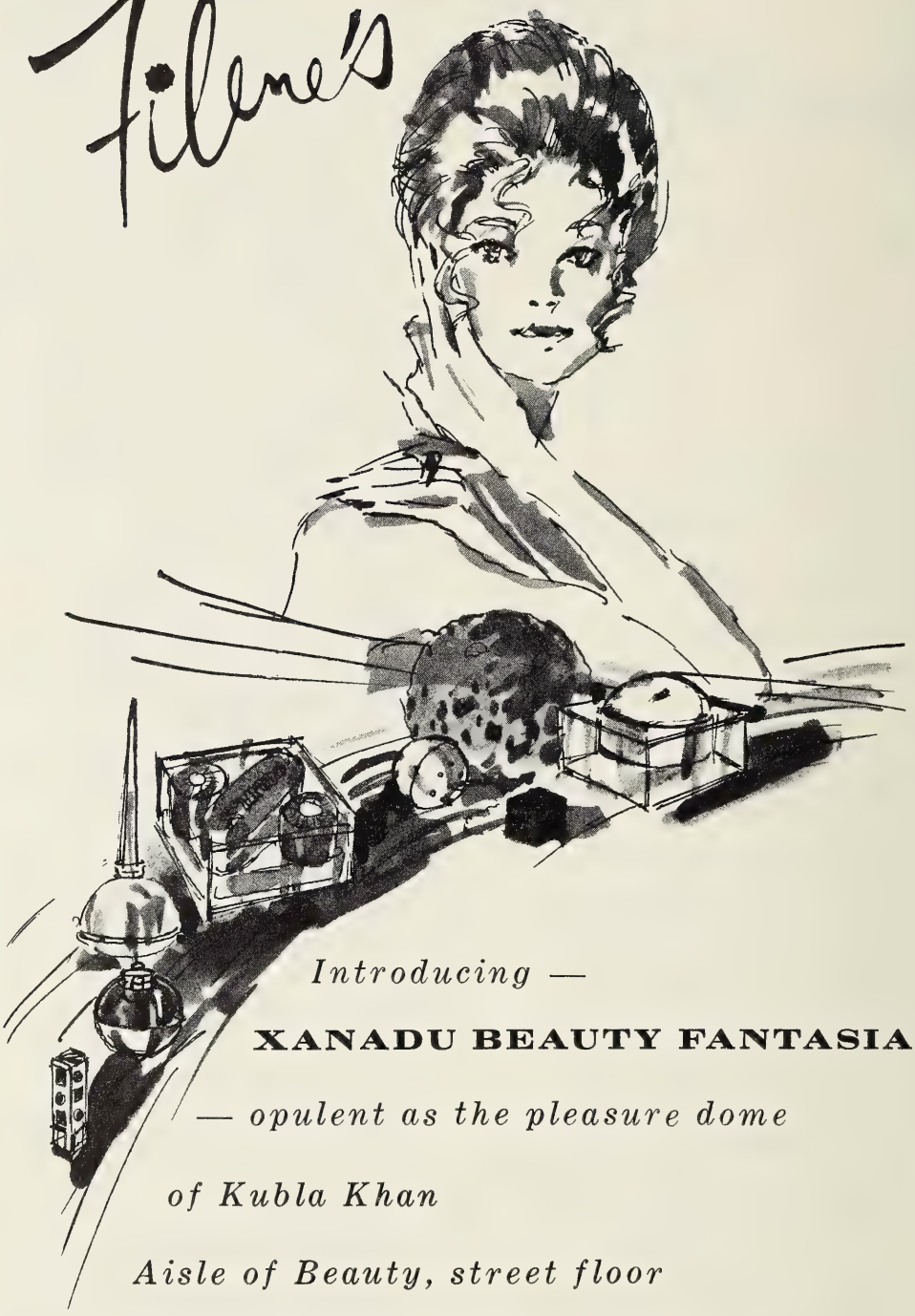
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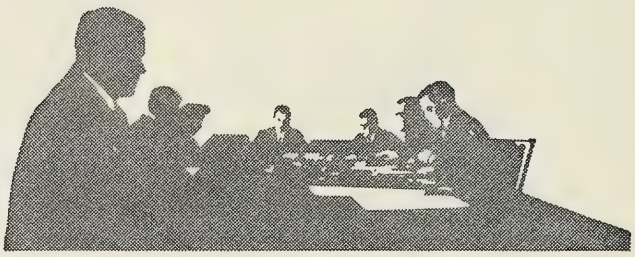
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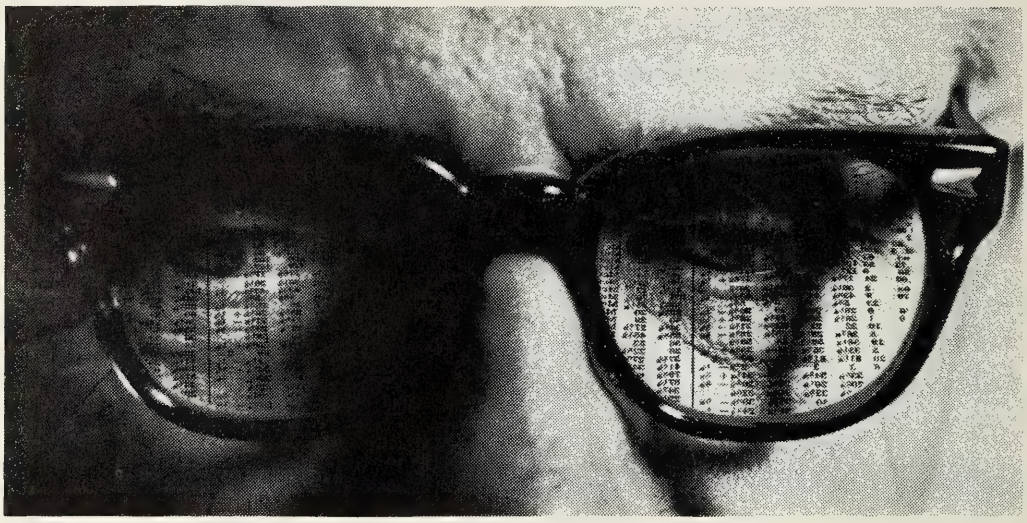
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Menuetto & trio
Presto

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intermission

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Allegretto grazioso, quasi andantino
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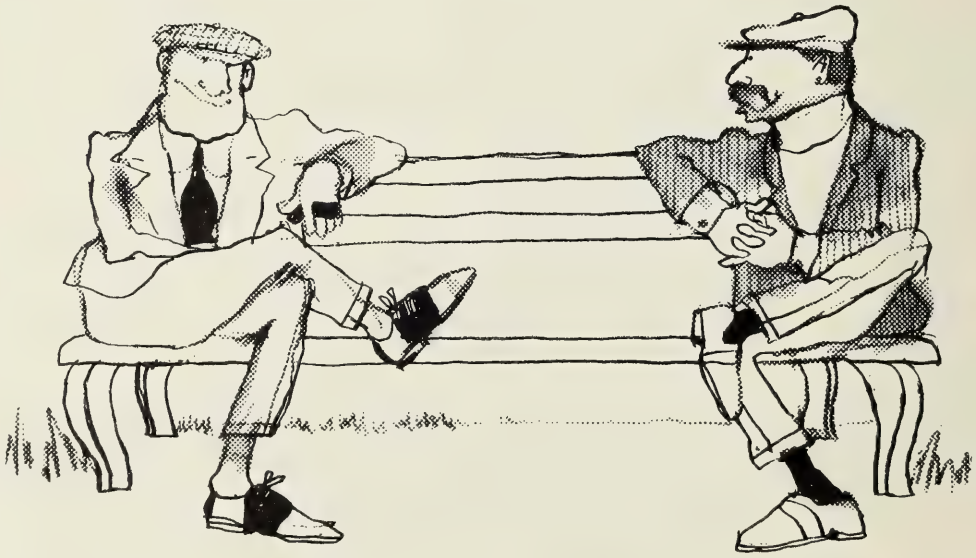
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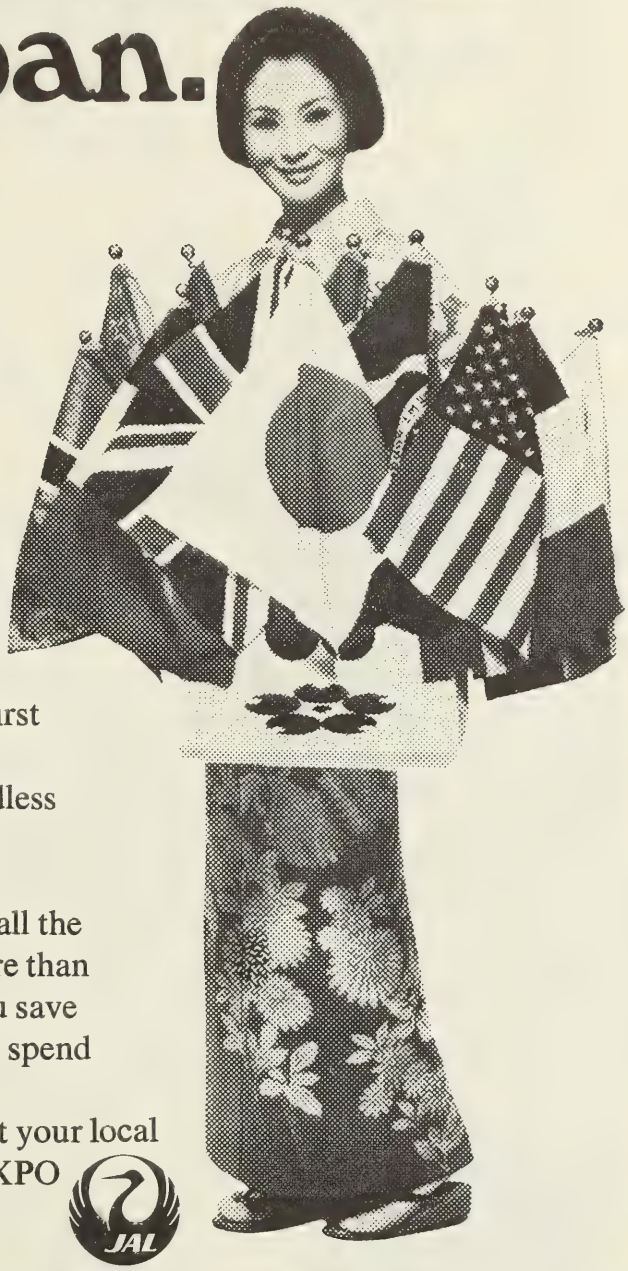
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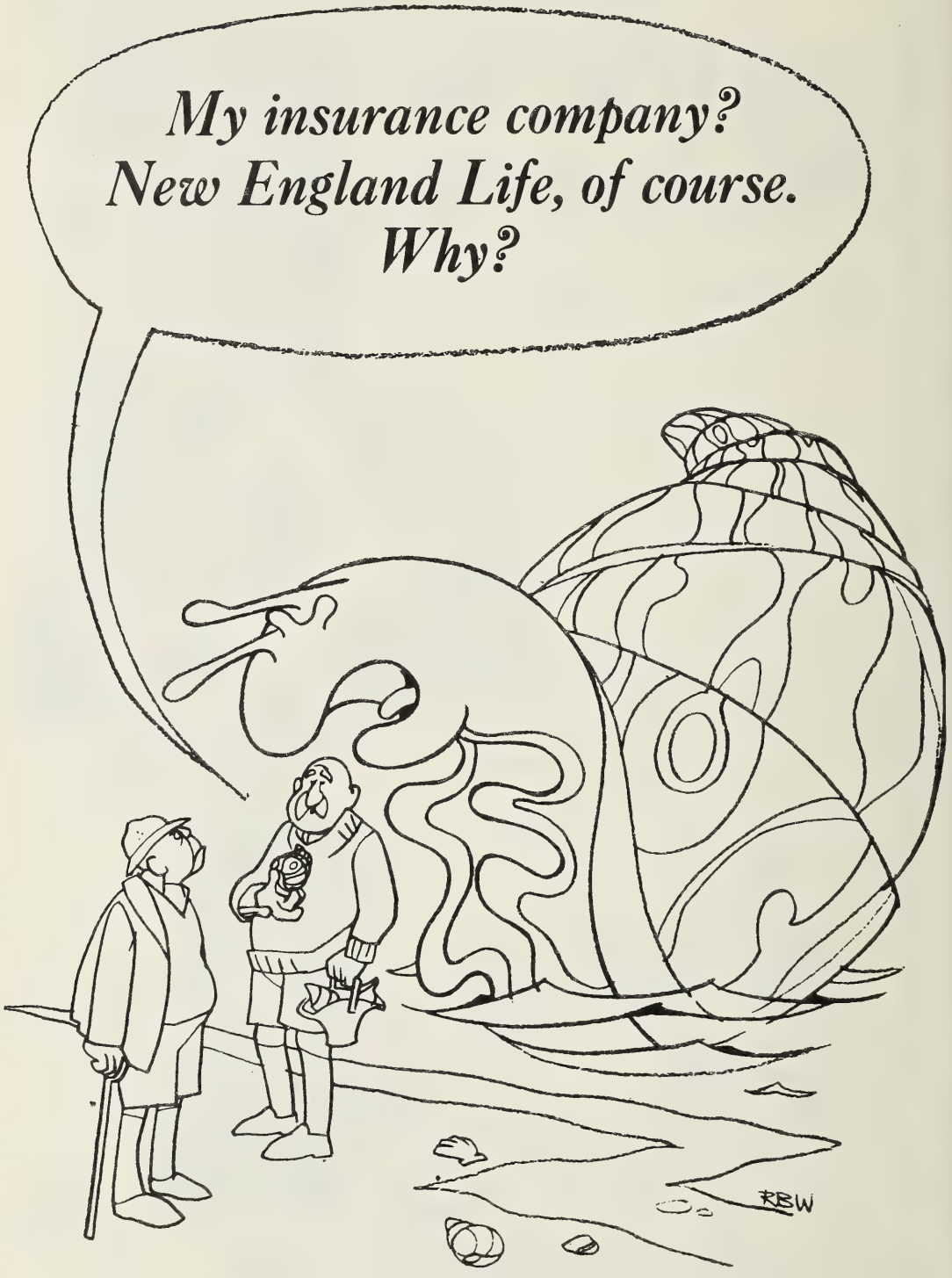
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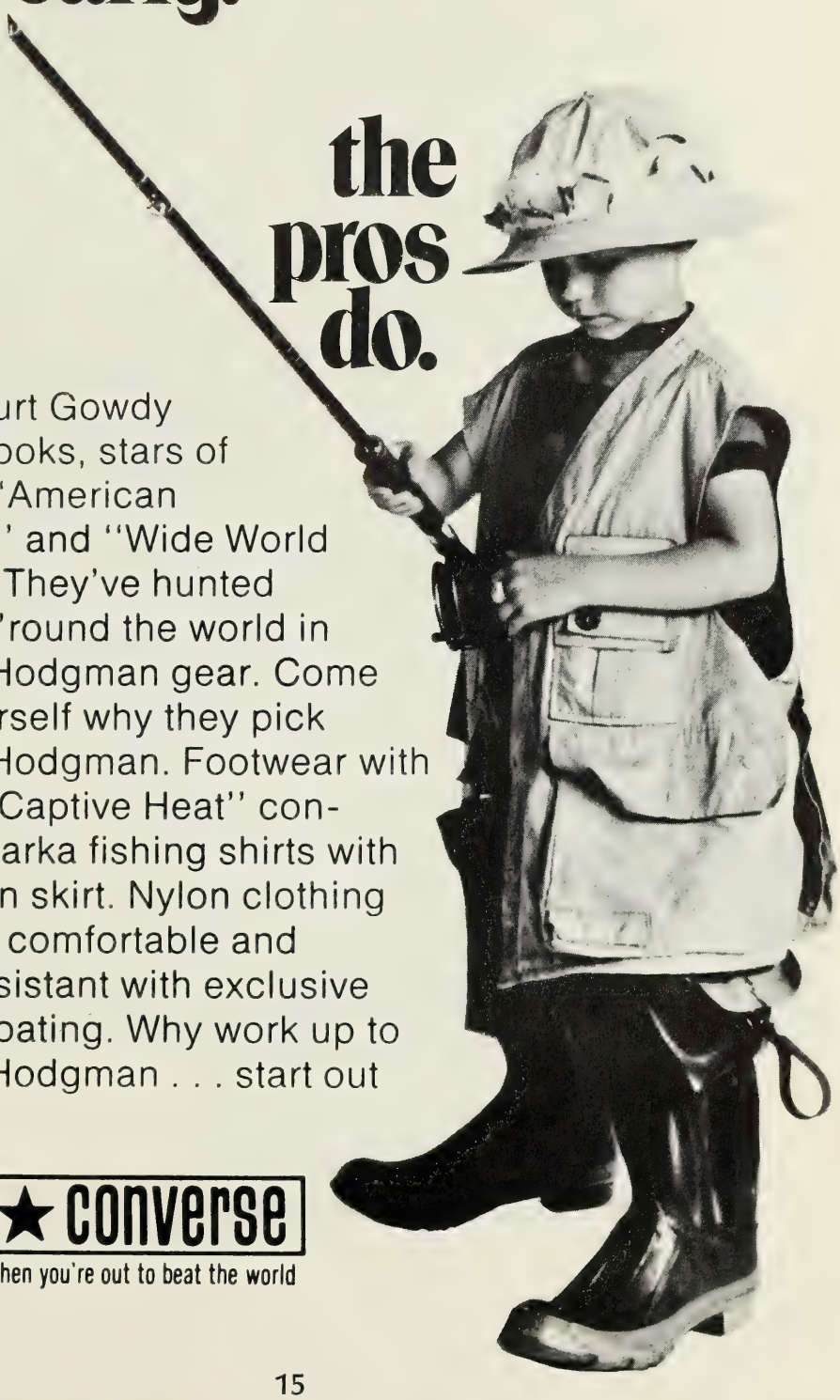
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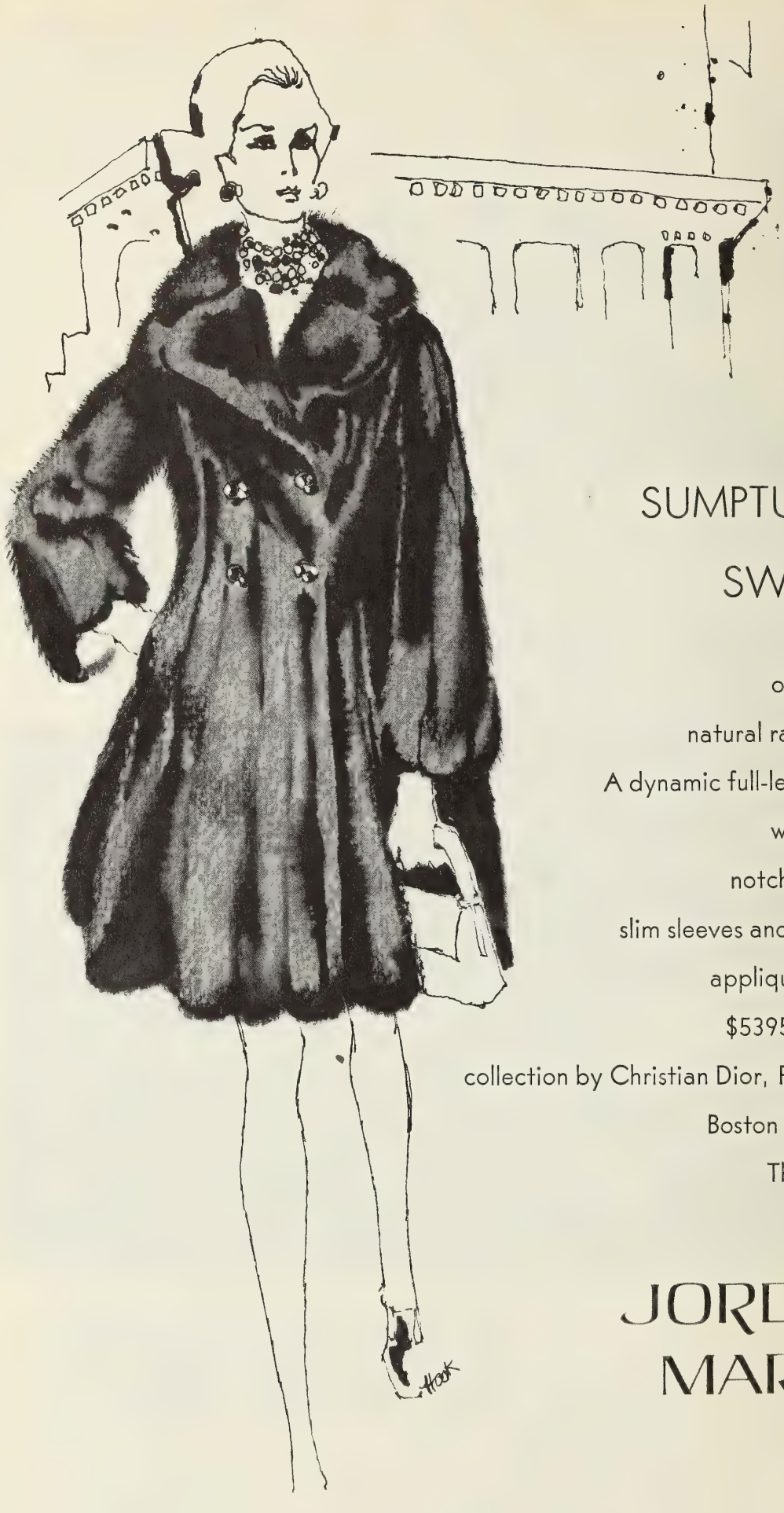
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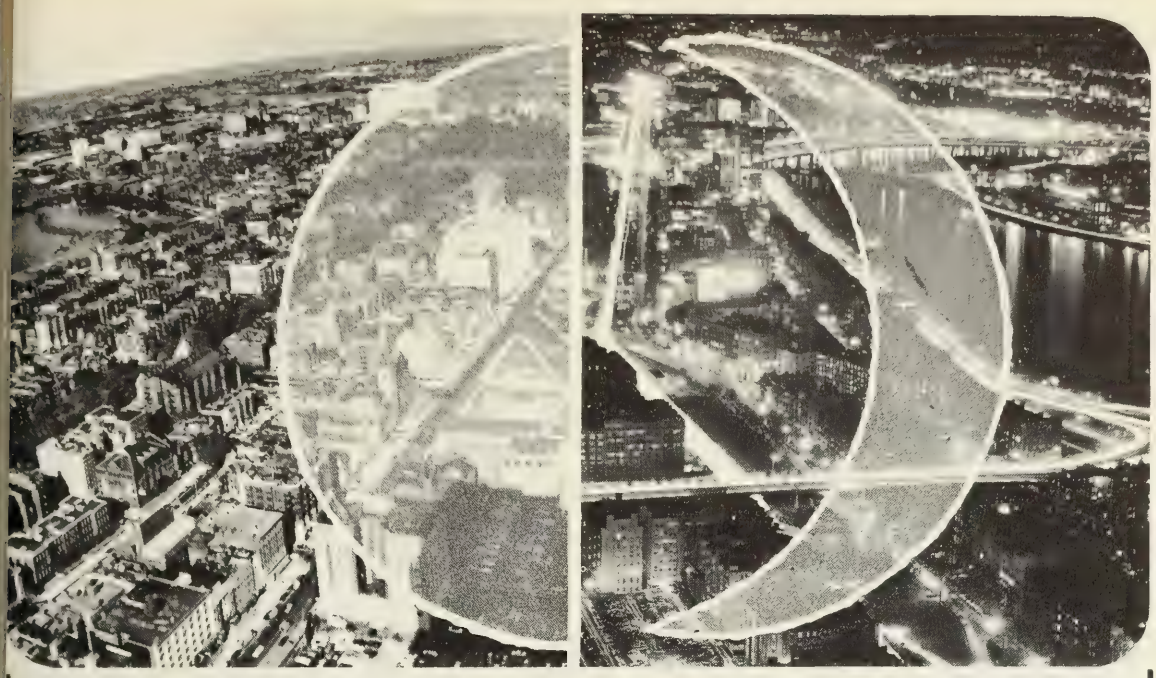


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JOSEPH HAYDN

Symphony no. 98 in B flat

Program note adapted from the notes of John N. Burk

Haydn was born in Rohrau, Austria, on March 31 1732; he died in Vienna on May 31 1809. He composed the Symphony no. 98 in London early in 1792, and it was first performed at the Hanover Square Rooms on March 2 of that year. The Boston Symphony Orchestra first played the Symphony on December 15 and 16 1905, Wilhelm Gericke conducting.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings with solo violin and cembalo in the finale.

This Symphony was the fifth in the first of two series of six, each composed by Haydn for the concerts in London presented by the violinist-impresario Johann Peter Salomon between 1791 and 1795. Haydn presided, according to custom, at the cembalo and afterwards noted in his diary ' the first and last Allegros were encort [*sic*].' There is a passage in the Reminiscences of the English composer Samuel Wesley, which seems, according to H. C. Robbins Landon, to refer to the short keyboard solo in the finale: 'His Performance on the Piano Forte, although not such as to stamp him a first rate artist upon that Instrument, was indisputably neat and distinct. In the Finale of one of his Symphonies is a Passage of attractive Brilliancy, which he has given to the Piano Forte, and which the writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision.' A review of a later performance in *The Morning Chronicle* is indication that this work was singled out for special favor: 'Every instrument is respected by his Muse, for he gives to each his due proportion of efficacy. He does not elevate one and make all the rest contributory as a mere accompaniment, but the subject is taken up by turns with masterly art, and every performer has the means of displaying his talent.'

Donald Tovey remarked in connection with this Symphony that Haydn, for all his scholarly knowledge, was like Verdi, a man well equipped by experience: 'In saying that Haydn was not only an experienced but a learned composer, I have especially in mind the style and forms of this symphony. The Haydnesque animal spirits are moderated though not suppressed in the first movement by highly intellectual themes developed in ways which, though not actually more thoughtful, seem more learned than usual. . . . The slow movement is one of Haydn's broadest and gravest utterances. It might be called his requiem for Mozart, the news of whose death had so deeply shocked him during his London visit.'

Haydn's two sojourns in London were mellow episodes of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by C. F. Pohl in his *Haydn und Mozart in London,* with the commentary of Haydn himself, found in his dairy and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to

curious interest by the report of Haydn's success in Vienna. His early symphonies and chamber works had been brought forward in England. When the 'Professional Concerts' were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the 'Professional Concerts' then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nikolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: 'My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow.' Haydn was naturally hesistant. He was nominally engaged to Prince Anton, the successor of Nikolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of travelling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the 'terms' of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth by coach with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas

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Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Since he was then an obscure young man of twenty, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by 'contrary winds', not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt 'a little frightened, and a little uncomfortable' as the wind increased, most of the passengers being seasick and 'looking like ghosts'.

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the 'late hour' (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: 'In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature.' Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna. A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11 1791, but the first was postponed until March 11) enabled the rival series, the 'Professional Concerts', to begin far in advance (February 7) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as 'leader', and Haydn presided at the cembalo, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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The manager of the 'Professional Concerts', unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792, at the third of which the Symphony no. 98 was first performed, further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs Schroeter, whom Pohl refers to as Haydn's *'Herzensfreundin,'* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: 'Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life.' Haydn was moved to reflection in his old age. Once he said of Mrs Schroeter, pointing to a bundle of her letters: 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her'. It can be doubted whether Haydn's shrewish wife in Vienna, his 'Xantippe', as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which, so he told her husband, she would like to spend her 'widowhood'. Haydn declined to send her the necessary funds, but himself bought the house when he returned to Vienna. Surviving his wife by nine years, he lived to dwell in it as a widower.



CHARLES IVES

'Three places in New England', an orchestral set

Program note adapted from the notes of John N. Burk

Ives was born in Danbury, Connecticut, on October 20 1874; he died in New York on May 19 1954. He made sketches for *Three places in New England* between 1903 and 1908, completed the piece in 1914, and scored it for chamber orchestra in 1929. The first performance was given at Town Hall, New York, on January 10 1931 by members of the Boston Symphony Orchestra, conducted by Nicolas Slonimsky. The first performances by the Boston Symphony Orchestra took place in February 1948; Richard Burgin conducted.

In the printed score (which was published in 1935), the composer does not specify the numbers of each instrument required. Allied instruments are grouped on a single staff. Alternate passages are given, or *ad libitum* indications. He evidently leaves it to the conductor to enforce the parts so as to preserve the balance between winds and strings. The following instruments are called for: flute and piccolo, oboes and english horn (the latter in the third movement only), clarinets, bassoons, horns, trumpets, trombones and tuba, timpani, snare drum, bass drum with cymbals, piano, harp, organ (pedal at the close) and strings (sometimes divided).

The composer prefaced the movements of *Three places in New England* as follows:

I

The 'St Gaudens' in Boston Common
(Col. Shaw and his Colored Regiment)

Moving, — Marching — Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly — swaying us on with you
Towards other Freedom!
The man on horseback, carved from
A native quarry of the world Liberty
And from what your country was made.
You — images of a Divine Law

Carved in the shadow of a saddened heart —
Never light abandoned —
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum-beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, — Marching — Faces of Souls!

II

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-79. Long rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

Once upon a '4th of July', some time ago, as the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band and the songs of the children grow fainter and fainter — when — 'mirabile dictu' — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, but the face is sorrowful — she is pleading with the soldiers not to forget their 'cause' and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the Center — the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to 'listen to the band' and join in the games and dances.

The repertoire of National airs at that time was meagre. Most of them were of English origin. It is a curious fact that a tune very popular with the American soldiers was 'The British Grenadiers'. A captain in one of Putnam's regiments put it to words, which were sung for the first time in 1779 at a patriotic meeting in the Congregational Church in Redding Center; the text is both ardent and interesting.

III

From 'The Housatonic at Stockbridge'
Robert Underwood Johnson

Contented river! in thy dreamy realm —
The cloudy willow and the plumy elm

Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken; . . .

Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will
Imagining thy silver course unseen
Convoyed by two attendant streams of green. . . .

Contented river! and yet over-shy
To mask thy beauty from the eager eye,
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Art thou disquieted — still uncontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim. . . .

Ah! there's a restive ripple, and the swift
Red leaves — September's firstlings — faster drift.

Wouldst thou away!
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

Fragments of tunes (never literally quoted) contemporary with the subjects are discernible in the first two movements. In the Civil War picture, 'Marching through Georgia' and 'Oh! Susanna' are faintly distinguishable. In the second, the Revolutionary movement, 'The British Grenadiers', referred to by the composer in his notes, is prominent. In both, the ineptitudes of a small town band are suggested, and in the second, the overlapping of two bands, not quite together, is worked in, or the simultaneous use of a march rhythm in a tempo ratio of 3 to 4. The conductor of this work's world première, Nicolas Slonimsky, fond of compact, etymological analysis, thus summarized *Three places in New England* (in his book *Music since 1900*): (1) *Colonel Shaw and his Black Regiment,* subtle evocation, with no ethnological literalness; (2) *Putnam Park, Connecticut,* Musicorama of American Revolution, with snatches of contemporary songs and marches in polymetric simultaneity; (3) *The Housatonic at Stockbridge,* an impressionist tone painting exceedingly fluid in rhythm with a set meter.'

Michael Tilson Thomas points out that in *Three places,* Ives used techniques of composition, which have become generally acceptable only in the last few years; it is worth repeating that the piece was conceived and worked out more than fifty years ago. They are detailed here, since the listener may also find them a useful guide to following some of the music's threads:

1. Irrational rhythmic figures in very slow tempi.
2. 'Free' (i.e. unmeasured) figures within strict tempi.
3. Music of contrasting tempi happening simultaneously — as the two bands in *Putnam Park.*
4. Polytonality.
5. Passages where texture of sound replaces thematic material.
6. Half-heard fragments of famous melodies (e.g. 'Marching through Georgia' in the first movement).

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives, the father 'experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations'.

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922-23, he published privately a book of 114 songs and the Concord sonata for piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarely legible. Thereafter his health became increasingly bad, and his musical output diminished.

The record of public performance of the music of Charles Ives remained astonishingly sparse until the last ten years or so. At first there were a

notes continued on page 40



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Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

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Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $20,950.

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As a postscript we should like to remind all Friends, and to acquaint all other subscribers, of Mr Banks' recent letter, in which he wrote how encouraging the response has been to the appeal for help in meeting the pressing needs of the Orchestra. He also warned about the pending 'Tax Reform Bill', which may reduce tax deductions for charitable gifts. 'While the final form the law will take cannot be forecast', wrote Mr Banks, 'it may well be that charitable gifts made after December 31 1969 — particularly gifts in appreciated securities — will give the donor a smaller tax deduction than if the gift were made before December 31.'

Finally we wish all Friends of the Boston Symphony a very happy holiday season, and look forward to seeing them again after the New Year.

Betsy Goodhue
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few intrepid individuals who braved scores appallingly difficult to perform. On January 29 1927, Eugene Goosens, conducting a Pro Musica concert in New York, presented the second movement of the Fourth Symphony, intricate in rhythm, dissonant in counterpoint. The *Times,* reporting the event in retrospect, said 'The music was characterized by a vitality, humor, pathos, and audacity which took the audience by storm'. The reviewer, Olin Downes, remembered how, in 1927, oppressed by the burden of many concerts, he had 'lurched into Town Hall, and as quickly as he sat down, sat up, electrified'.

The Concord sonata (1911–15), introduced in the same Town Hall twelve years later (January 20 1939) by the pianist John Kirkpatrick, who spent ten years learning the piece, surprised Lawrence Gilman into calling it 'the greatest music composed by an American, and the most deeply and essentially American in impulse and implication'. Audiences were less impressed: they booed *Three places in New England* at its first performance in New York, and the general hostility to Ives' work lasted at least until the middle 1940s.

The composer himself was not swayed either by the plaudits of the critics or the derision of the public. A typically uncompromising Yankee, he wrote what he wanted to write, and if audiences were not ready for him, that was their loss. 'The impossibilities of today are the possibilities of tomorrow,' he once wrote; and elsewhere, on the margin of a sketch, 'Keep up our fight! — ART! — hard at it — don't quit because the ladybirds don't like it!'

JOHANNES BRAHMS
Symphony no. 2 in D op. 73
Program note by John N. Burk

Brahms was born in Hamburg, Germany, on May 7 1833 and died in Vienna on April 3 1897. He composed the Second symphony in 1877, and the first performance took place in Vienna on December 30 of that year. Theodore Thomas gave the first American performance in New York on October 3 1878. The Harvard Musical Association introduced it to Boston on January 9 1879, and after the concert here John S. Dwight wrote his much quoted criticism that 'Sterndale Bennett could have written a better symphony'. Georg Henschel conducted the symphony during the Boston Symphony Orchestra's first season, on February 24 1882.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

Looking back over the ninety-odd years which have passed since Brahms' Second symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. They were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a 'cheerful and likable' *['heiter und lieblich']* symphony. 'It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them.' And he wrote to the more inquisitive Dr Billroth in September: 'I don't know whether I have a pretty symphony or not — I must inquire of skilled persons' (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17 1877, Clara found him 'in a good mood' and 'delighted with this summer resort'. He had 'in his head at least', so she reported in a letter to their friend Hermann Levi, 'a new symphony in D major — the first movement is written down'. On October 3 he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived *[in der Erfindung bedeutender]* than the opening movement of the First, and prophesied: 'He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship' of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

For the first performance (which was in Vienna, December 30 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): 'On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag *[in der Tasche].*' And three days later: 'Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

'It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.' [This shows the first two movements slower than present-day practice. A recent timing of a performance by the Boston Symphony, conducted by Erich Leinsdorf, is as follows: 14½, 9, 5½, 9. The timing of the first movement is misleading, however, since Richter probably repeated the exposition of the first movement, which conductors today rarely do.] 'Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.'

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance, which took place at the Gewandhaus on

June 10. Brahms had yet to win conservative Leipzig which had praised his First symphony, but which had sat before his D minor Piano concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that 'the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end'. But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! 'The most favorable of the press notices', continues Miss May, 'damned the work with faint praise', and even Dörffel, the most Brahmsian of them wrote: 'The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and "very pretty" when he comes before us as a symphonist.' This music, he decided, was not 'distinguished by inventive power', it did not live up to the writer's 'expectations' of Brahms. Dörffel, like Hanslick, had praised Brahms' First symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *'gescheite Leute'*.

Considering the immediate success of the Second symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than 'prettiness' in the Symphony, to its 'inventive power', now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg, who was present, wrote in distress to her friend, Bertha Farber, in Vienna, that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the 'interesting' personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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COMPOSER FROM CONNECTICUT

by John N. Burk

Occasionally a composer has tried to account for his creative impulse (or, in modern parlance, 'motivation'). Robert Schumann, in a generalization applicable to himself, wrote: 'People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever'.

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction — or rather 'postlude'; characteristically, the composer puts his remarks on the last page. — 'Various authors have various reasons for bringing out a book — some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothes-line. . . .'

The inference is that Ives, among composers a special case comparable to none, wrote music simply from inclination, without thought of performance, recognition, or profit. He was never found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music was performed. The book of songs was privately printed for his 'friends' rather than the world at large. He made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the 'clothes-line' of clear print — to give himself the satisfaction, perhaps, of an ordered sense of what he had done, and incidentally to allow anyone who might be interested a chance to look them over. (Instead of the usual copyright warning, the book bears this legend — 'As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc.' There is also this remark: 'This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts.' The result, of course, is that the book has become a collector's item.)

Music as a sole pursuit, a profession, he gladly abjured, and was willing to forfeit the gloss of expertness that goes with professionalism. An 'art-activity', he wrote, is better as a 'part of life', playing 'some fundamental share in the common work of the world', than if it were a self-sufficient entity. Acceptance of art as an end in itself is like 'sinking back into the soft state of mind (or possibly a non-state of mind) that may accept "art for art's sake" ', tending 'to shrink rather than toughen up the hitting muscles'.

His artist's proclivities were never withdrawn or precious — they remained consistent with his workaday life and the people around him; at the same time he kept his creative thoughts unmodified by any consideration of the musical market place. He called this equilibrium in his life a spiritual 'sturdiness' — a 'sturdiness which shows itself in a close union between spiritual life and the ordinary business of life'. Ives suggested for the artistic well-being of 'professional' composers that 'for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life — '. So, one notes a clear distinction in Ives' creed as creative artist. His music sprang from the human understanding which comes from participation in the workaday world, but the resulting music did and does not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to Ives', has taken issue on this point. Without telling us what he would do with a potato field or analyzing his motives for writing his book 'Our New Music', Copland has there devoted an interesting chapter to 'The Ives case', in which he examines the Song collection, singles out many gems and a few worthless items, — Ives himself specified in his book eight songs which 'have little or no musical value (a statement which does not mean to imply that the others have any too much of it)'. Their usefulness, if any, according to the composer, is to show students 'what not to sing'—and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of 'expediency' whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

'No artist,' writes Copland, 'creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?' Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a 'deeply moving' climax which is 'not sustained', Copland decides that this must indeed be the reason. 'Weaknesses such as these and others — and it would be foolish to gloss them over — arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist — but what he most shamefully and tragically lacked was an audience. "Why do you write so much — which no one ever sees?" his friends asked. And we can only echo, "Why, indeed?" and admire the courage and perseverance of the man and the artist.

'Little wonder, then, if we find Ives overtimid in presenting the songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

'This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience — not a passive audience but an active one — an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born.'

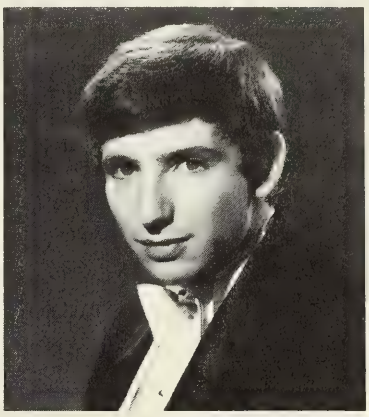
It would be a complete mistake to look upon Charles Ives as having been a recluse or an ivory tower artist. The life of everyday people, the country village, the town band, and its popular tunes — these interested him and became the subjects of such scores as the 'Three places in New England'. His friends reported that he was not an unsociable man — he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributed his success. It was the subjection of his music, to him intimate and personal, to the concert world that he withheld. No tennis player was ever more eager to keep his 'amateur' standing. The world of commerce was his life, gladly embraced by him, but music he kept to himself. His shyness of reporters, photographers, and all forms of publicity are thus understandable.

To his friend Henry Bellamann, Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: 'My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an "average man" and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music.'

Those who knew him did not see an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness was nothing else than the carefully guarded privilege

of complete independence. He berated the composer who courts success by wooing the popular ear with the soothing chichés of custom. He asked whether such a composer has not been drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?' Elsewhere he said of this type of composer — 'his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything.' The composer, as if hesitant to intrude his convictions, left 'each man to answer for himself'. But neither did this hardy puritan of his art leave any doubt about his own views and intentions.

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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

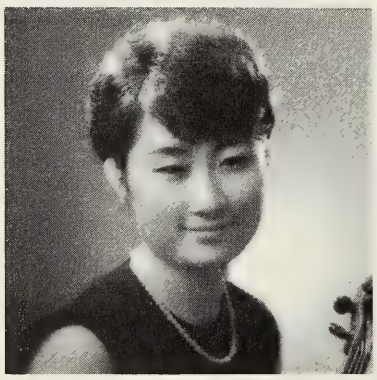
A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

NEW MEMBERS OF THE ORCHESTRA



Ramon Scavelli

ANN HOBSON, who has been appointed to the second harp position this season, was born in Philadelphia. She started learning the piano with her mother, who was formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school Ann Hobson began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Music Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966. During her last year at the Institute, she occasionally traveled to Pittsburgh to play second harp with the Symphony, and in the fall of 1966, Ann Hobson became principal harp of the Washington National Symphony, where she remained until her appointment to the Boston Symphony. During past years she has taken part in the Marlboro Music Festival, and has been a faculty member of the Philadelphia Musical Academy.



IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last three years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szerying and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. Early this year she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony after her successful audition in August.

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> Mr Thompson wrote: 'This small legacy . . . was a gesture of gratitude for certain intangible pleasures derived from sixty years attendance at the Orchestra's concerts, at times paid for with money painfully saved.'

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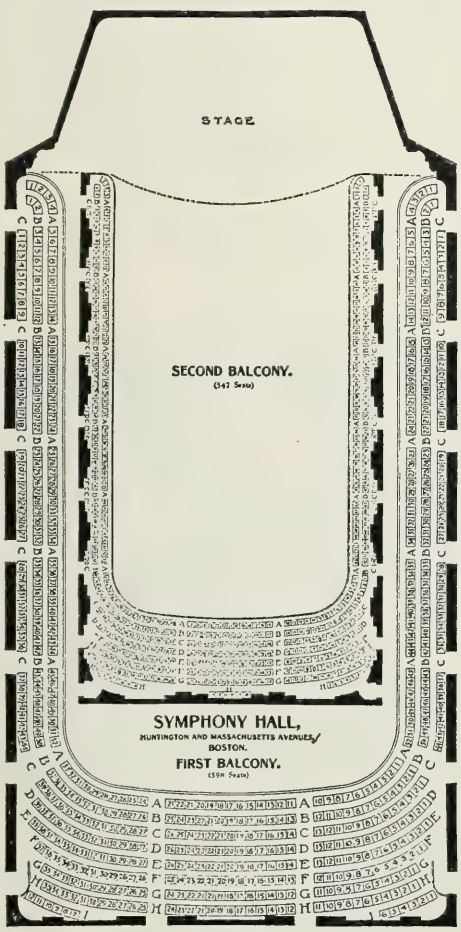
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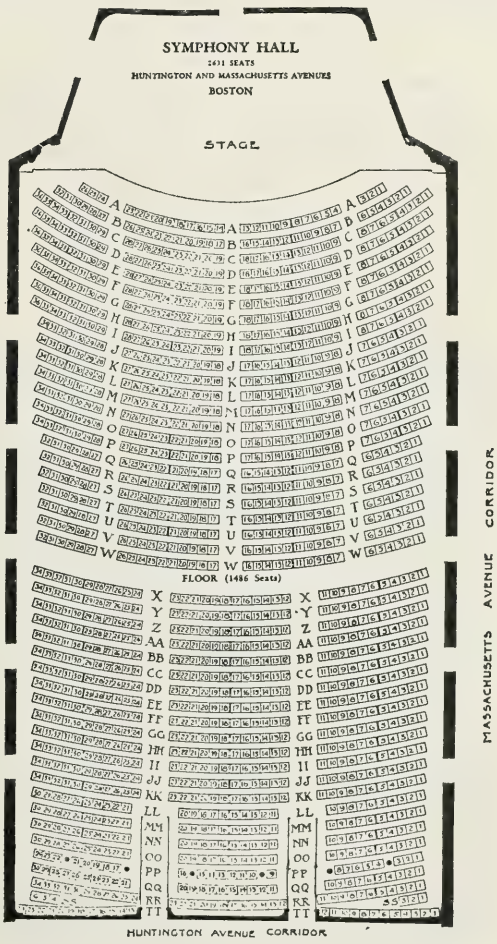
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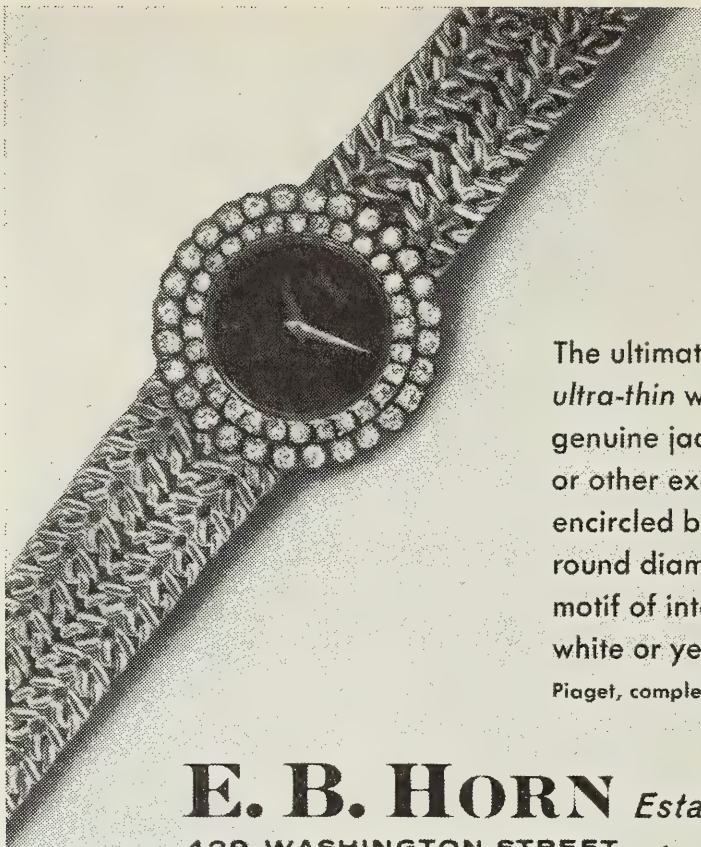
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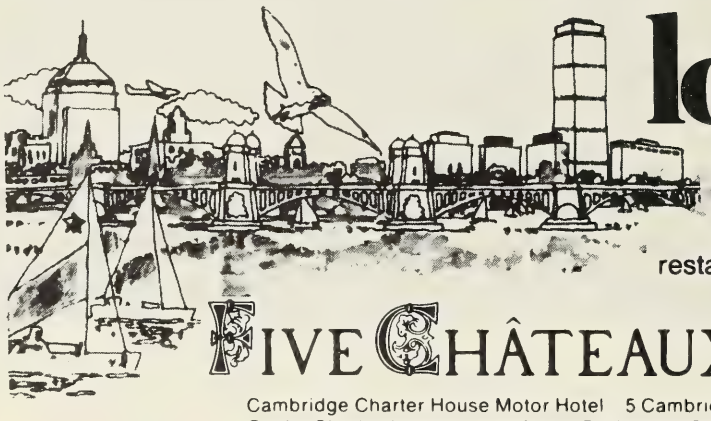
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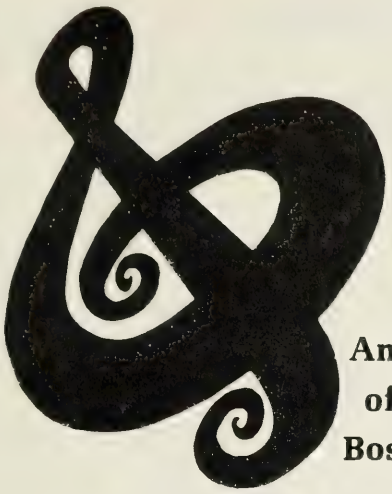
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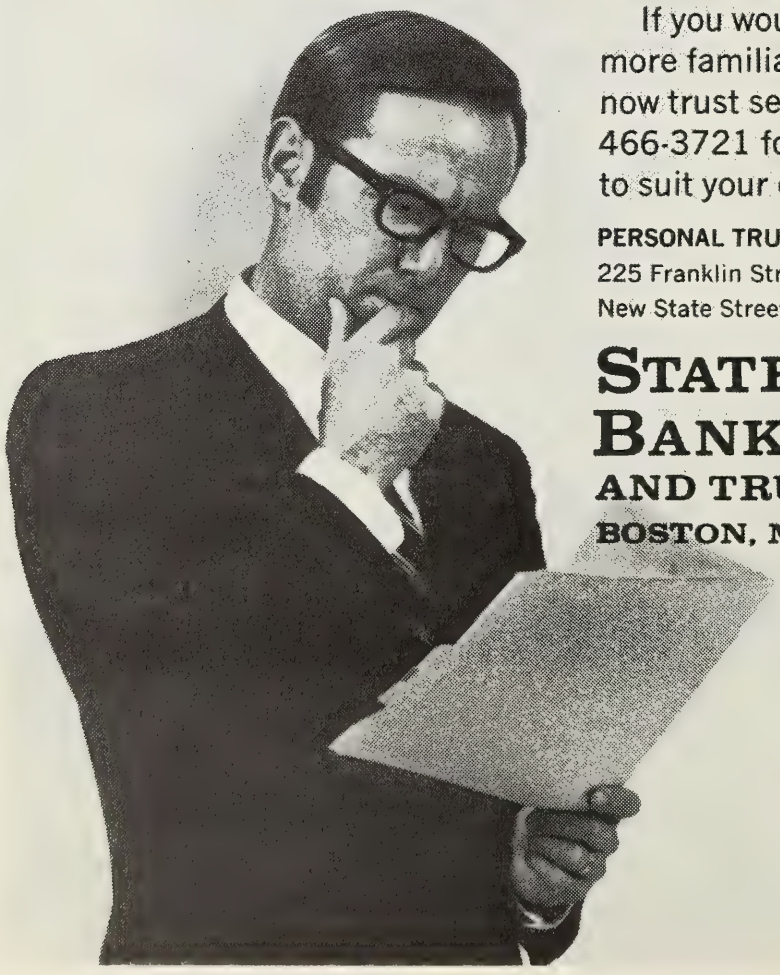
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SCHUMANN	Symphony no. 4 in D minor op. 120*

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WILLIAM STEINBERG *conductor*

THEODORE LETTVIN *piano*

MENDELSSOHN	Symphony no. 4 in A op. 90 'Italian'*
REGER	Variations and fugue on a theme by Mozart op. 132
STRAUSS	Burleske (1885)
DUKAS	L'apprenti sorcier*

Thursday evening April 16 1970 at 8.30

WILLIAM STEINBERG *conductor*

EDITH PEINEMANN *violin*

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Symphony no. 3 in E flat 'Eroica'

Wednesday April 8
WILLIAM STEINBERG
RUDOLF SERKIN *piano*
Overture 'Leonore' no. 2
Piano concerto no. 1 in C op. 15
Piano concerto no. 3 in C minor op. 37

Friday April 10
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Piano concerto no. 5 in E flat op. 73 'Emperor'

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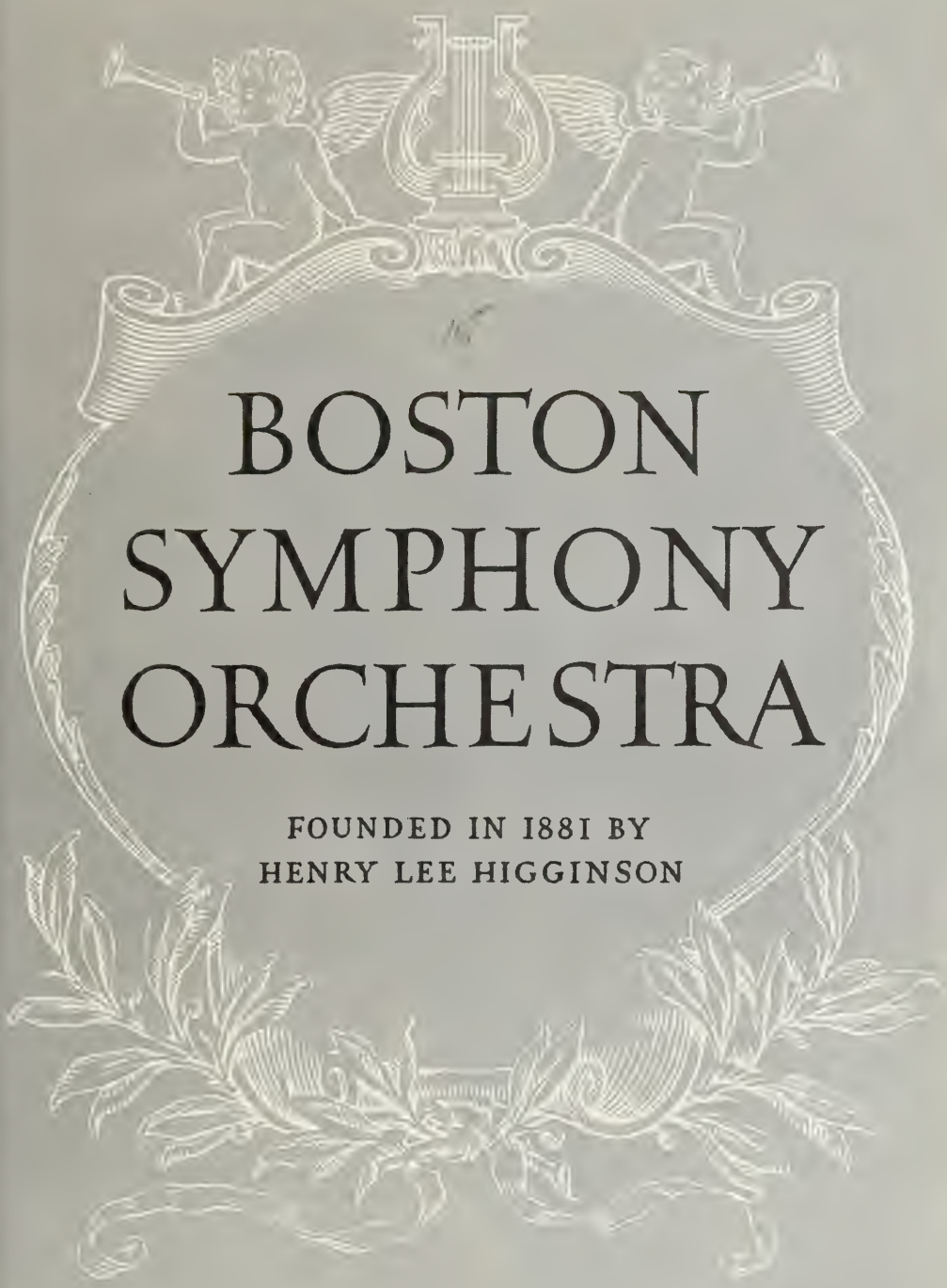
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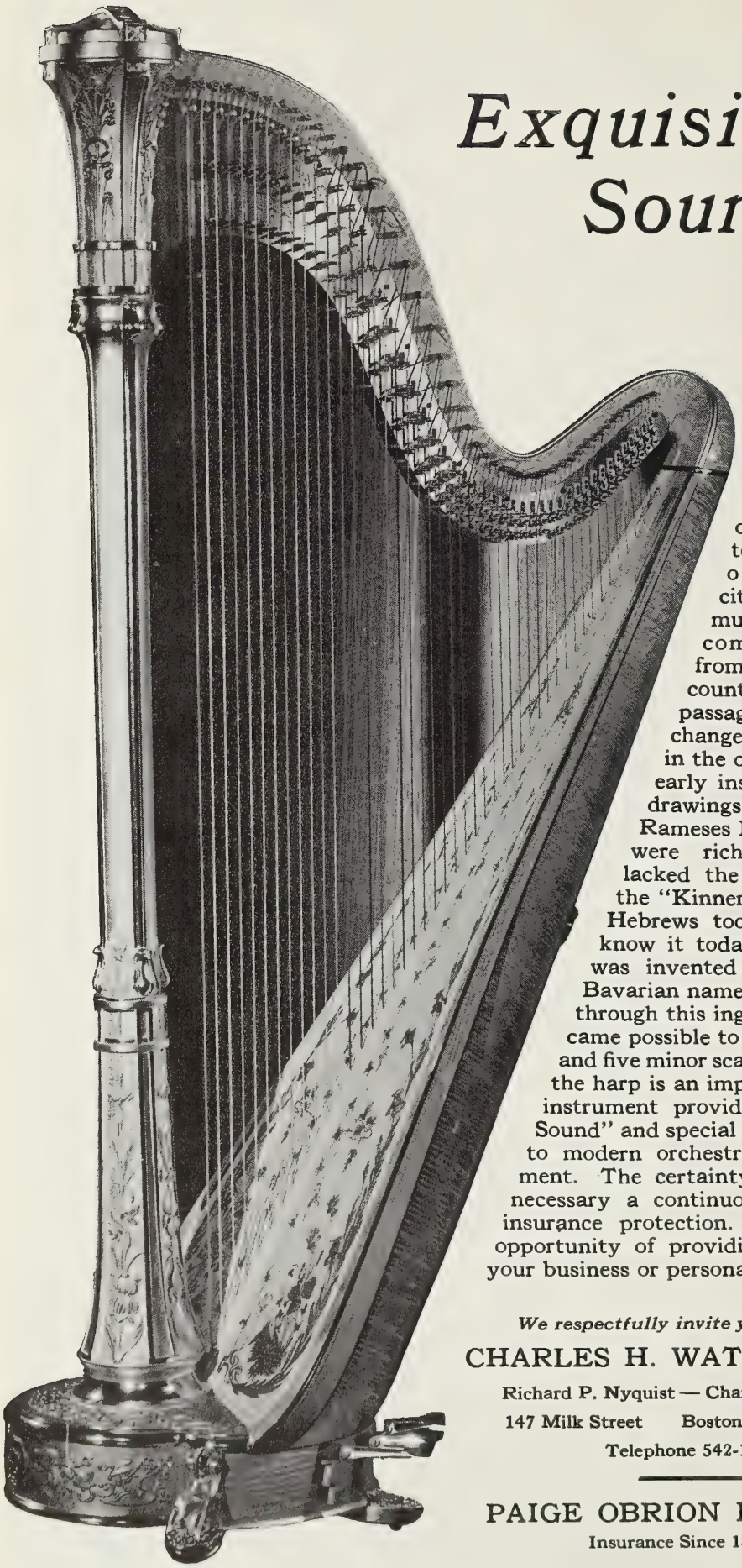


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Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

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Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
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Yizhak Schotten

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Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
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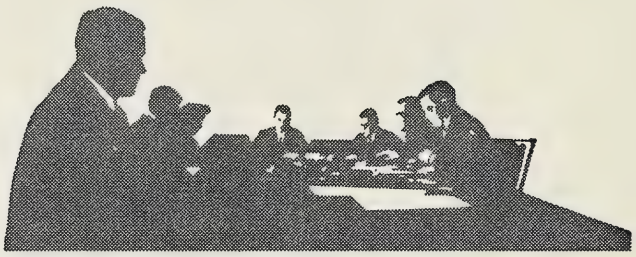
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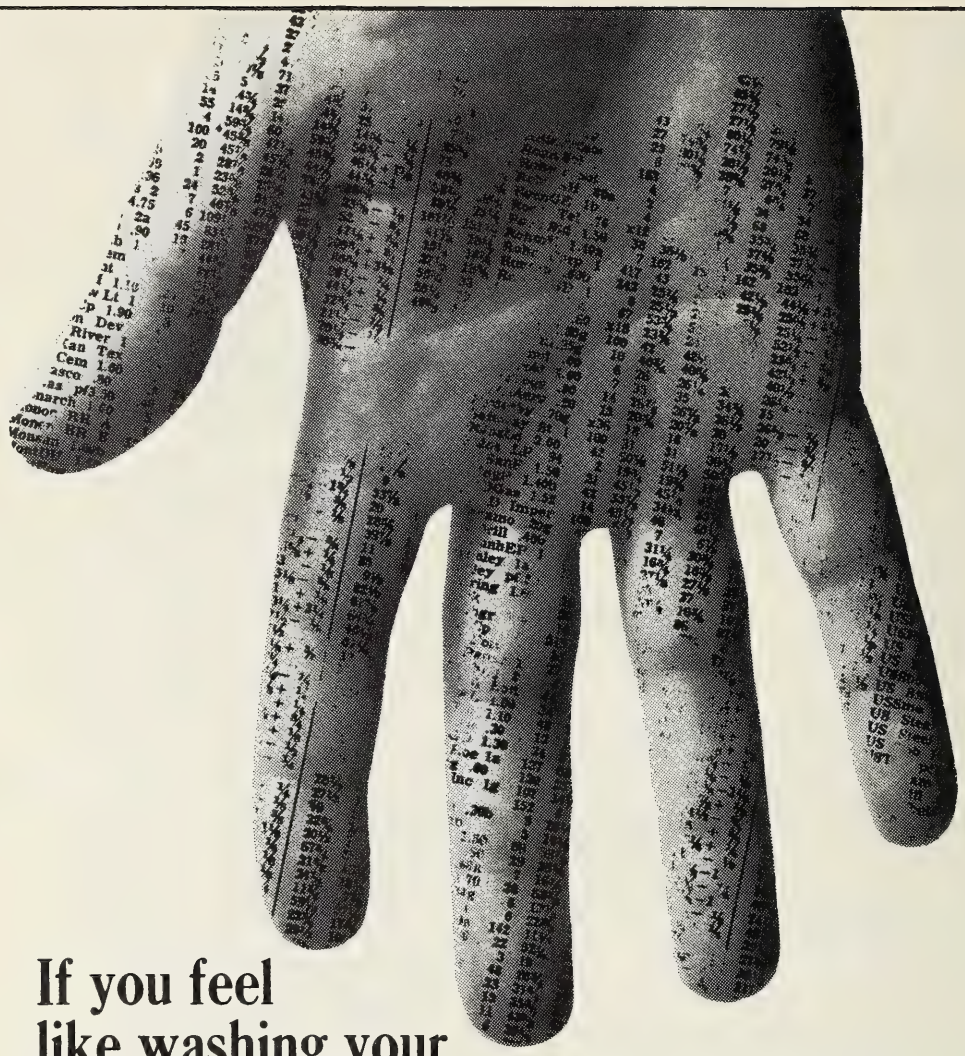
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	Adagio – allegro
	Adagio cantabile
	Menuetto & trio
	Presto
IVES	'Three places in New England', an orchestral set
	The 'Saint Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)
	Putnam's camp, Redding, Connecticut
	From The Housatonic at Stockbridge

intermission

STRAVINSKY	Variations (Aldous Huxley in memoriam)
DEBUSSY	La mer: trois esquisses symphoniques* (The sea: three symphonic sketches)
	De l'aube à midi sur la mer (From dawn to noon on the sea)
	Jeux de vagues (The playing of the waves)
	Dialogue du vent et de la mer (Dialogue between the wind and the sea)

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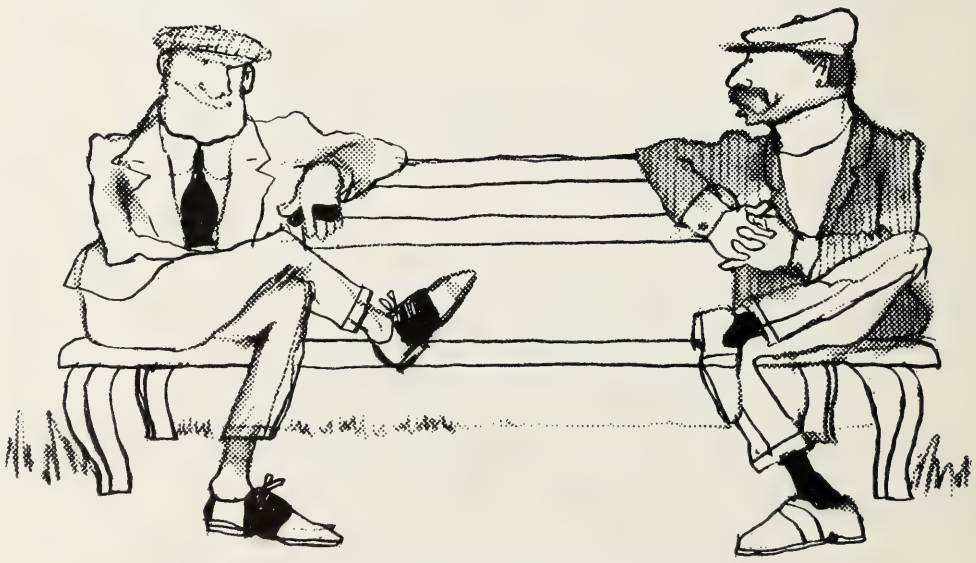
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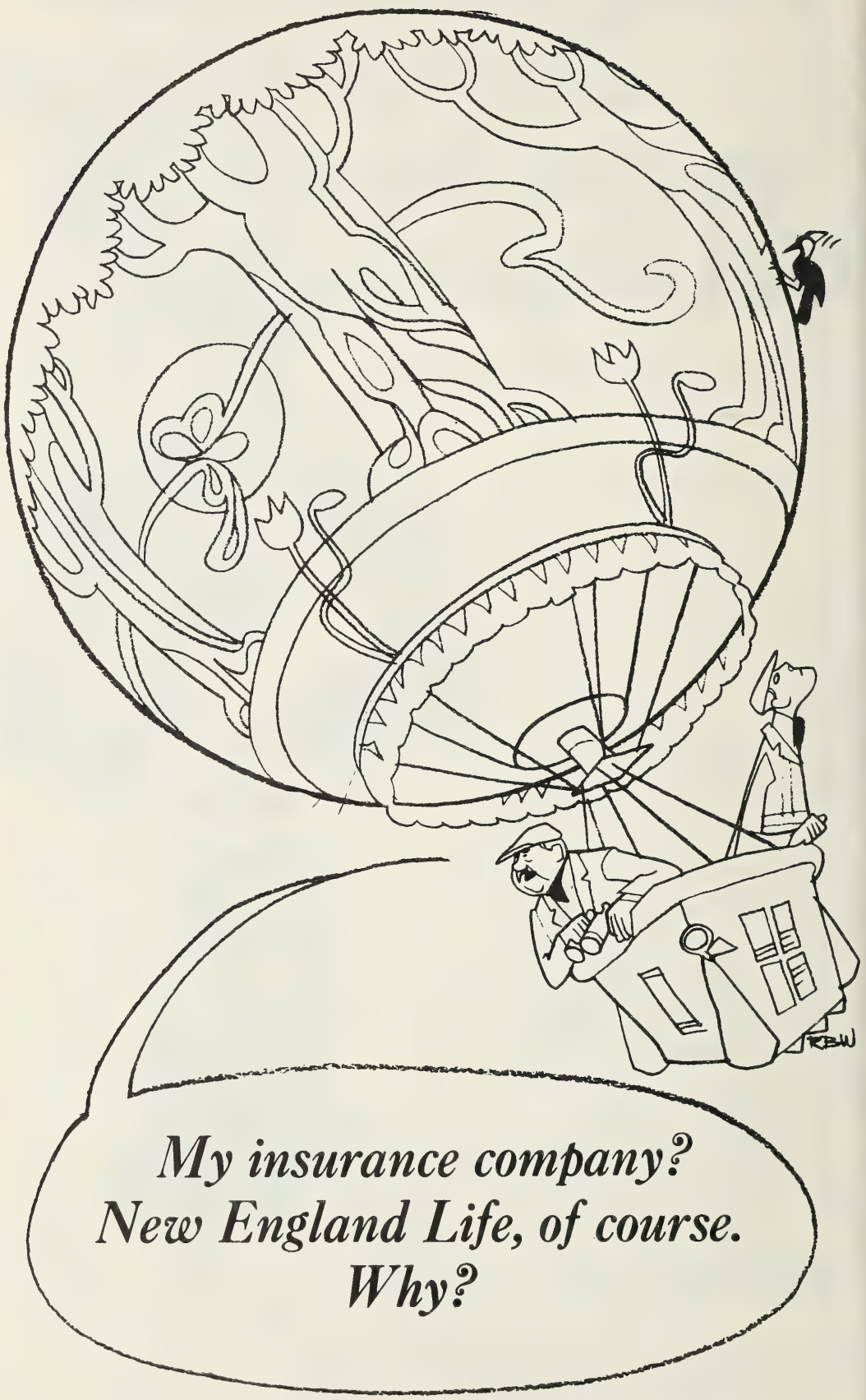
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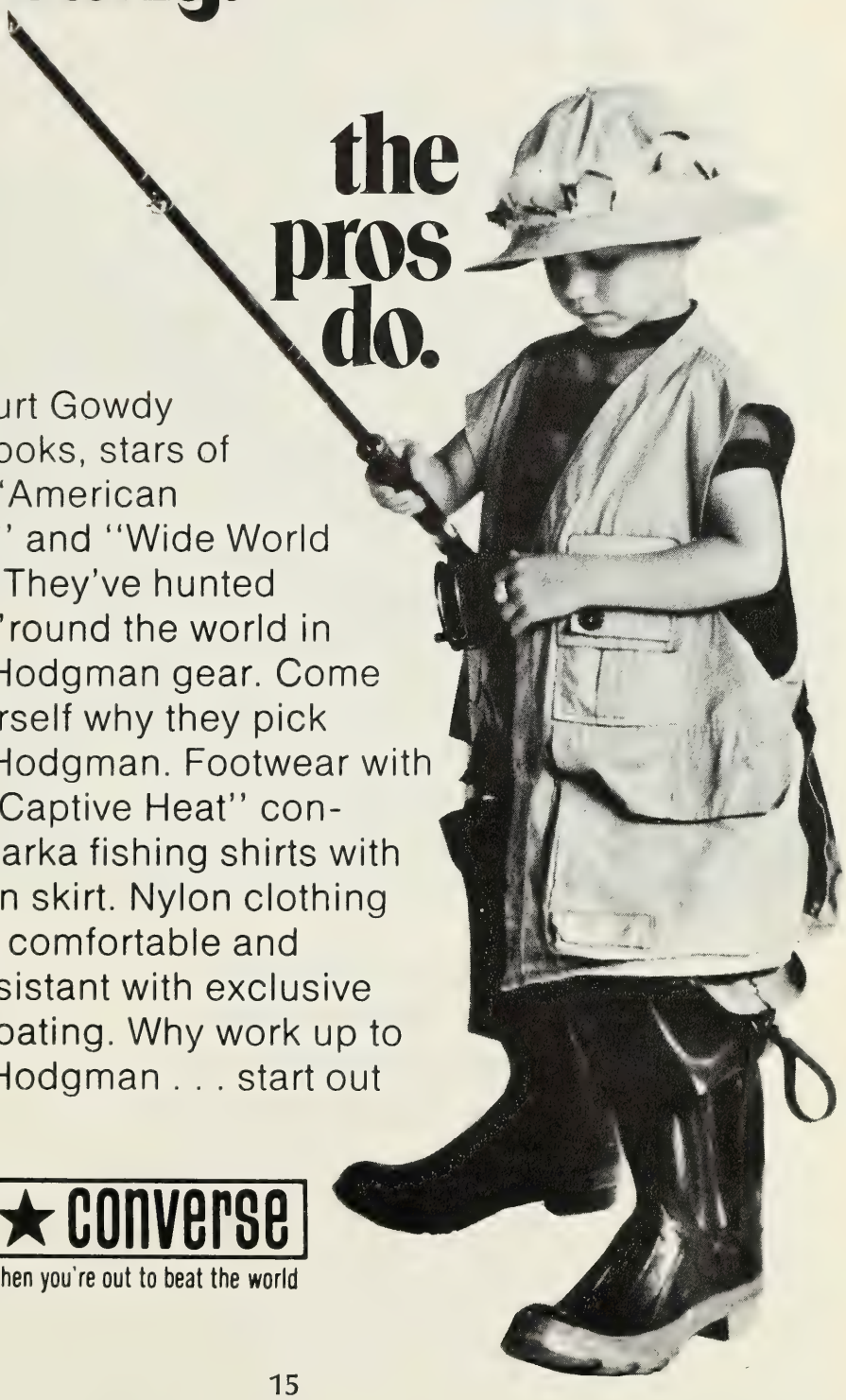
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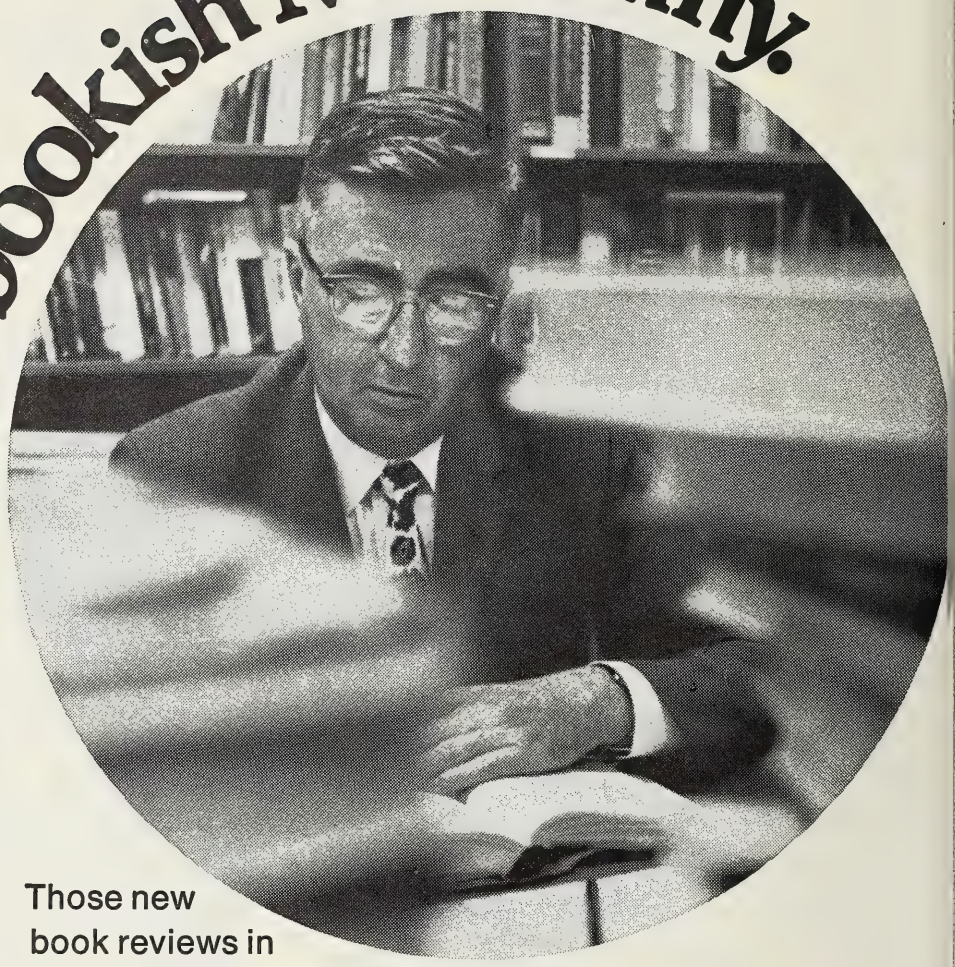


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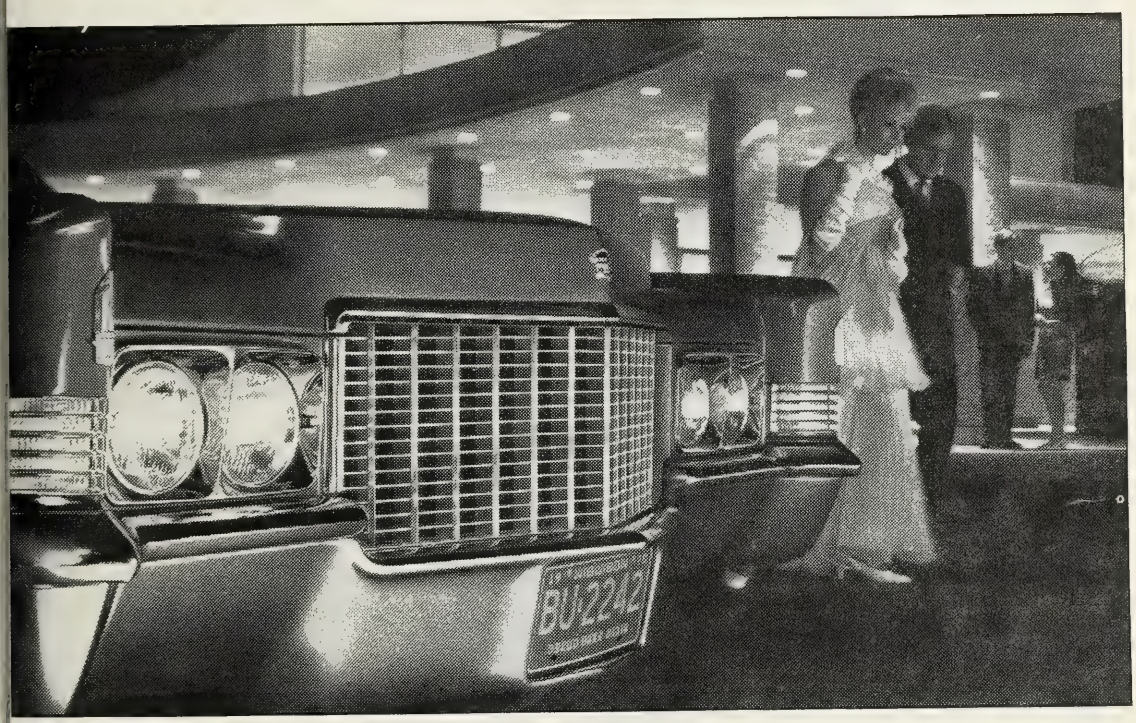
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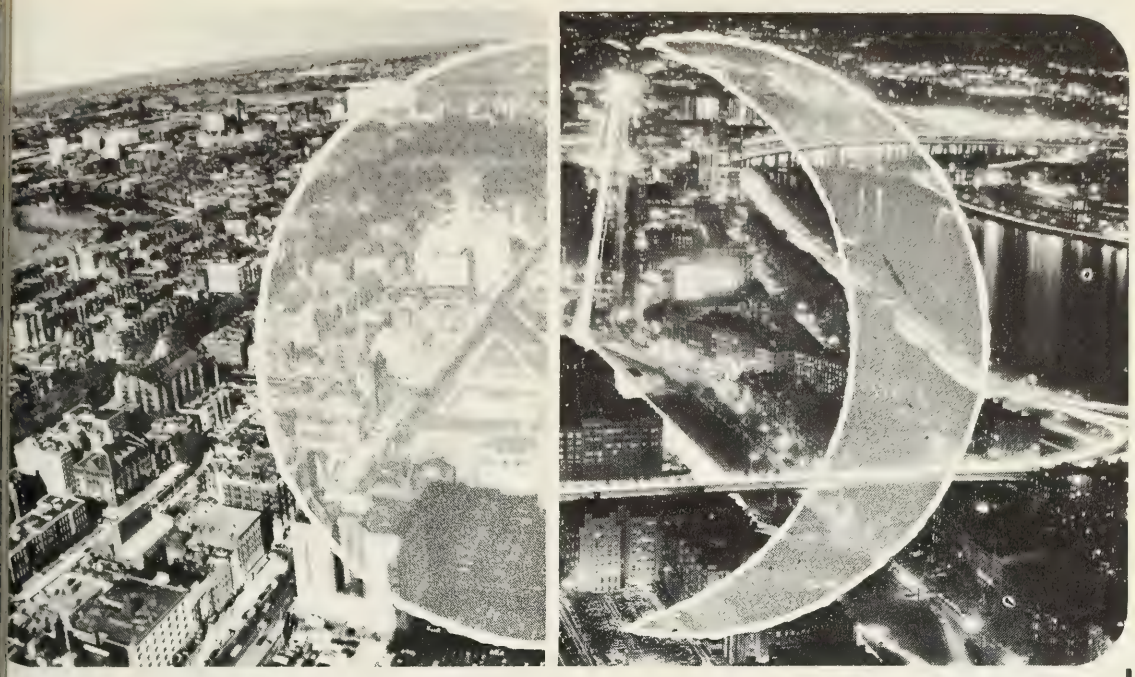
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JOSEPH HAYDN

Symphony no. 98 in B flat

Program note adapted from the notes of John N. Burk

Haydn was born in Rohrau, Austria, on March 31 1732; he died in Vienna on May 31 1809. He composed the Symphony no. 98 in London early in 1792, and it was first performed at the Hanover Square Rooms on March 2 of that year. The Boston Symphony Orchestra first played the Symphony on December 15 and 16 1905, Wilhelm Gericke conducting.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings with solo violin and cembalo in the finale.

This Symphony was the fifth in the first of two series of six, each composed by Haydn for the concerts in London presented by the violinist-impresario Johann Peter Salomon between 1791 and 1795. Haydn presided, according to custom, at the cembalo and afterwards noted in his diary ' the first and last Allegros were encort [*sic*].' There is a passage in the Reminiscences of the English composer Samuel Wesley, which seems, according to H. C. Robbins Landon, to refer to the short keyboard solo in the finale: 'His Performance on the Piano Forte, although not such as to stamp him a first rate artist upon that Instrument, was indisputably neat and distinct. In the Finale of one of his Symphonies is a Passage of attractive Brilliancy, which he has given to the Piano Forte, and which the writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision.' A review of a later performance in *The Morning Chronicle* is indication that this work was singled out for special favor: 'Every instrument is respected by his Muse, for he gives to each his due proportion of efficacy. He does not elevate one and make all the rest contributory as a mere accompaniment, but the subject is taken up by turns with masterly art, and every performer has the means of displaying his talent.'

Donald Tovey remarked in connection with this Symphony that Haydn, for all his scholarly knowledge, was like Verdi, a man well equipped by experience: 'In saying that Haydn was not only an experienced but a learned composer, I have especially in mind the style and forms of this symphony. The Haydnesque animal spirits are moderated though not suppressed in the first movement by highly intellectual themes developed in ways which, though not actually more thoughtful, seem more learned than usual. . . . The slow movement is one of Haydn's broadest and gravest utterances. It might be called his requiem for Mozart, the news of whose death had so deeply shocked him during his London visit.'

Haydn's two sojourns in London were mellow episodes of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by C. F. Pohl in his *Haydn und Mozart in London,* with the commentary of Haydn himself, found in his dairy and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to

curious interest by the report of Haydn's success in Vienna. His early symphonies and chamber works had been brought forward in England. When the 'Professional Concerts' were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the 'Professional Concerts' then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nikolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: 'My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow.' Haydn was naturally hesistant. He was nominally engaged to Prince Anton, the successor of Nikolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of travelling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the 'terms' of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth by coach with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas

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Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Since he was then an obscure young man of twenty, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by 'contrary winds', not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt 'a little frightened, and a little uncomfortable' as the wind increased, most of the passengers being seasick and 'looking like ghosts'.

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the 'late hour' (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: 'In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature.' Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna. A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11 1791, but the first was postponed until March 11) enabled the rival series, the 'Professional Concerts', to begin far in advance (February 7) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as 'leader', and Haydn presided at the cembalo, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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The manager of the 'Professional Concerts', unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792, at the third of which the Symphony no. 98 was first performed, further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs Schroeter, whom Pohl refers to as Haydn's *'Herzensfreundin,'* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: 'Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life.' Haydn was moved to reflection in his old age. Once he said of Mrs Schroeter, pointing to a bundle of her letters: 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her'. It can be doubted whether Haydn's shrewish wife in Vienna, his 'Xantippe', as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which, so he told her husband, she would like to spend her 'widowhood'. Haydn declined to send her the necessary funds, but himself bought the house when he returned to Vienna. Surviving his wife by nine years, he lived to dwell in it as a widower.



CHARLES IVES

'Three places in New England', an orchestral set

Program note adapted from the notes of John N. Burk

Ives was born in Danbury, Connecticut, on October 20 1874; he died in New York on May 19 1954. He made sketches for *Three places in New England* between 1903 and 1908, completed the piece in 1914, and scored it for chamber orchestra in 1929. The first performance was given at Town Hall, New York, on January 10 1931 by members of the Boston Symphony Orchestra, conducted by Nicolas Slonimsky. The first performances by the Boston Symphony Orchestra took place in February 1948; Richard Burgin conducted.

In the printed score (which was published in 1935), the composer does not specify the numbers of each instrument required. Allied instruments are grouped on a single staff. Alternate passages are given, or *ad libitum* indications. He evidently leaves it to the conductor to enforce the parts so as to preserve the balance between winds and strings. The following instruments are called for: flute and piccolo, oboes and english horn (the latter in the third movement only), clarinets, bassoons, horns, trumpets, trombones and tuba, timpani, snare drum, bass drum with cymbals, piano, harp, organ (pedal at the close) and strings (sometimes divided).

The composer prefaced the movements of *Three places in New England* as follows:

I

The 'Saint Gaudens' in Boston Common
(Col. Shaw and his Colored Regiment)

Moving, — Marching — Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly — swaying us on with you
Towards other Freedom!
The man on horseback, carved from
A native quarry of the world Liberty
And from what your country was made.
You — images of a Divine Law

Carved in the shadow of a saddened heart —
Never light abandoned —
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum-beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, — Marching — Faces of Souls!

II

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-79. Long rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

Once upon a '4th of July', some time ago, as the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band and the songs of the children grow fainter and fainter — when — 'mirabile dictu' — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, but the face is sorrowful — she is pleading with the soldiers not to forget their 'cause' and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the Center — the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to 'listen to the band' and join in the games and dances.

The repertoire of National airs at that time was meagre. Most of them were of English origin. It is a curious fact that a tune very popular with the American soldiers was 'The British Grenadiers'. A captain in one of Putnam's regiments put it to words, which were sung for the first time in 1779 at a patriotic meeting in the Congregational Church in Redding Center; the text is both ardent and interesting.

III

From 'The Housatonic at Stockbridge'
Robert Underwood Johnson

Contented river! in thy dreamy realm —
The cloudy willow and the plumy elm

Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken; . . .

Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will
Imagining thy silver course unseen
Convoyed by two attendant streams of green. . . .

Contented river! and yet over-shy
To mask thy beauty from the eager eye,
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Art thou disquieted — still uncontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim. . . .

Ah! there's a restive ripple, and the swift
Red leaves — September's firstlings — faster drift.

Wouldst thou away!
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

Fragments of tunes (never literally quoted) contemporary with the subjects are discernible in the first two movements. In the Civil War picture, 'Marching through Georgia' and 'Oh! Susanna' are faintly distinguishable. In the second, the Revolutionary movement, 'The British Grenadiers', referred to by the composer in his notes, is prominent. In both, the ineptitudes of a small town band are suggested, and in the second, the overlapping of two bands, not quite together, is worked in, or the simultaneous use of a march rhythm in a tempo ratio of 3 to 4. The conductor of this work's world première, Nicolas Slonimsky, fond of compact, etymological analysis, thus summarized *Three places in New England* (in his book *Music since 1900*): (1) *Colonel Shaw and his Black Regiment,* subtle evocation, with no ethnological literalness; (2) *Putnam Park, Connecticut,* Musicorama of American Revolution, with snatches of contemporary songs and marches in polymetric simultaneity; (3) *The Housatonic at Stockbridge,* an impressionist tone painting exceedingly fluid in rhythm with a set meter.'

Michael Tilson Thomas points out that in *Three places,* Ives used techniques of composition, which have become generally acceptable only in the last few years; it is worth repeating that the piece was conceived and worked out more than fifty years ago. They are detailed here, since the listener may also find them a useful guide to following some of the music's threads:

1. Irrational rhythmic figures in very slow tempi.
2. 'Free' (i.e. unmeasured) figures within strict tempi.
3. Music of contrasting tempi happening simultaneously — as the two bands in *Putnam Park.*
4. Polytonality.
5. Passages where texture of sound replaces thematic material.
6. Half-heard fragments of famous melodies (e.g. 'Marching through Georgia' in the first movement).

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became

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interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives, the father 'experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations'.

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922-23, he published privately a book of 114 songs and the Concord sonata for piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarely legible. Thereafter his health became increasingly bad, and his musical output diminished.

The record of public performance of the music of Charles Ives remained astonishingly sparse until the last ten years or so. At first there were a

notes continued on page 40



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few intrepid individuals who braved scores appallingly difficult to perform. On January 29 1927, Eugene Goosens, conducting a Pro Musica concert in New York, presented the second movement of the Fourth Symphony, intricate in rhythm, dissonant in counterpoint. The *Times,* reporting the event in retrospect, said 'The music was characterized by a vitality, humor, pathos, and audacity which took the audience by storm'. The reviewer, Olin Downes, remembered how, in 1927, oppressed by the burden of many concerts, he had 'lurched into Town Hall, and as quickly as he sat down, sat up, electrified'.

The Concord sonata (1911–15), introduced in the same Town Hall twelve years later (January 20 1939) by the pianist John Kirkpatrick, who spent ten years learning the piece, surprised Lawrence Gilman into calling it 'the greatest music composed by an American, and the most deeply and essentially American in impulse and implication'. Audiences were less impressed: they booed *Three places in New England* at its first performance in New York, and the general hostility to Ives' work lasted at least until the middle 1940s.

The composer himself was not swayed either by the plaudits of the critics or the derision of the public. A typically uncompromising Yankee, he wrote what he wanted to write, and if audiences were not ready for him, that was their loss. 'The impossibilities of today are the possibilities of tomorrow,' he once wrote; and elsewhere, on the margin of a sketch, 'Keep up our fight! — ART! — hard at it — don't quit because the ladybirds don't like it!'

IGOR STRAVINSKY
Variations (Aldous Huxley in memoriam)
Program note by Michael Tilson Thomas

Stravinsky was born at Oranienbaum on June 17 1882. He composed the Variations during 1963 and 1964, finishing them in Hollywood on October 28 1964. The first performance was given at Chicago on April 17 1965; Robert Craft conducted.

The instrumentation: 2 flutes, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, harp, piano and strings (12 violins, 10 violas, 8 cellos, 6 double basses).

There is a group of Stravinsky's recent works which have in common their concise serial language and their dedications to the dead. They are *In memoriam Dylan Thomas* (1954), *Epitaphium* (1959) (for Prince Max Egon zu Fürstenberg, patron of the Donaueschingen Festival), *Double canon (Raoul Dufy in memoriam)* (1959), *Elegy for J.F.K.* (1964), *Variations (Aldous Huxley in memoriam)* (1964), *Introitus (T.S. Eliot in memoriam)* (1965) and *Requiem canticles* (1966) for Varèse, Giacometti, Evelyn Waugh and others).

The *Variations* are dedicated to the memory of Aldous Huxley, whom Stravinsky first met in London in the thirties, at the time of the publication of *Point counter point.* Their friendship became deeper when they

met again in Hollywood twelve years later. Huxley's omniscience, talent and wit became very much part of the scene *chez* Stravinsky, and at the Monday Evening concerts, where thirteen of Stravinsky's later works have been given their première. The composer was much saddened by his friend's death, which took place on the same day as the assassination of President Kennedy.

The piece consists of twelve sections which exploit contrasts between unisons, block chords, homophony, dense polyphony and small instrumental ensembles within the orchestra. The sections are separated by precisely measured silences or held notes. Unifying elements are: three sections of twelve-part counterpoint (at first in all like, and later unlike instruments), a recurrence of gestures, and an underlying pulse which (with its multiples) remains constant throughout.

Perhaps the most remarkable aspect of the *Variations* is Stravinsky's complete mastery over his serial material. The abstract developmental processes of the piece have been (as always) tempered by his strong intuitive sense (tested at the keyboard) of spontaneity and what must sound. The result in character, articulation, color and form is pure Stravinsky — and another masterwork from the world's youngest and greatest living composer, who was at that time 81. The following listener's guide may be used to follow the course of the Variations:

1. Chords/monody — diverse instruments
2. 12-part polyphony — solo violins
3. Polyphony/homophony — flutes
4. Polyphony/articulation — oboe and bassoons
5. 12-part polyphony — violas and double basses
6. Monody/polyphony — flutes; then diverse instruments
7. Chords/polyphony — winds, strings, piano, harp/trombones
8. Polyphony/articulation — strings/winds
9. Chords/monody — trombones/flutes
10. Fugato — strings and piano
11. 12-part polyphony — wind
12. Chords/monody — quasi-recapitulation of no. 1

In a note written just before the first performance Stravinsky remarked about the work: 'I may say that [listeners] should not look for the boundary lines of the individual variations, but try instead to hear the piece as a whole. And on second thought I *can* recommend one guide, the orchestra itself. The use of families and individuals in contrast is a principal projective element of the form, especially of its symmetries and reversibles. The leading solo roles are those of the flutes, bassoons, and trombones; and perhaps my economy is inconsistent in that the trumpet and horn families have in comparison so little to do; I needed only a spot of red, however, and a spot of blue. I might add that the orchestral *dramatis personae* is unusual in that four rather than the standard five string parts are required (there is only one division of violins) and that each must be of equal weight. Percussion instruments are not used, but their position is occupied by the piano and harp which appear as a couple (married).'

CLAUDE DEBUSSY

La mer (The sea), three symphonic sketches

Program note by John N. Burk

Debussy was born in Saint-Germain (Seine-et-Oise) on August 22 1862; he died in Paris on March 25 1918. He composed *La mer* during the years 1903-1905. The first performance was given at the Concerts Lamoureux in Paris on Octobe 15 1905. Karl Muck conducted the first performance by the Boston Symphony Orchestra on March 1 1907.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, timpani, cymbals, triangle, tam-tam, glockenspiel (or celesta), bass drum, 2 harps and strings.

The score was published in 1909 and showed several revisions of the original 1907 version.

When Debussy composed *'La mer: trois esquisses symphoniques',* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about 'my old friend the sea, always innumerable and beautiful'. He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, 'because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties'. When he went to the country in the summer of 1903, two years before the completion of *La mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): 'You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea].You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought.'

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's 'The wave'. In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *'Poissons d'or',* of 1907 was named from a piece of lacquer in his possession.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as 'a new phase in M. Debussy's evolution: the inspiration is more robust, the colors are stronger, the lines more definite.' Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been 'an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical.'

It would be hard to think of a score more elusive than *La mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and english horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

'Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination". So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

'Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.'

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COMPOSER FROM CONNECTICUT

by John N. Burk

Occasionally a composer has tried to account for his creative impulse (or, in modern parlance, 'motivation'). Robert Schumann, in a generalization applicable to himself, wrote: 'People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever'.

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction — or rather 'postlude'; characteristically, the composer puts his remarks on the last page. — 'Various authors have various reasons for bringing out a book — some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothes-line. . . .'

The inference is that Ives, among composers a special case comparable to none, wrote music simply from inclination, without thought of performance, recognition, or profit. He was never found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music was performed. The book of songs was privately printed for his 'friends' rather than the world at large. He made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the 'clothes-line' of clear print — to give himself the satisfaction, perhaps, of an ordered sense of what he had done, and incidentally to allow anyone who might be interested a chance to look them over. (Instead of the usual copyright warning, the book bears this legend — 'As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc.' There is also this remark: 'This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts.' The result, of course, is that the book has become a collector's item.)

Music as a sole pursuit, a profession, he gladly abjured, and was willing to forfeit the gloss of expertness that goes with professionalism. An 'art-activity', he wrote, is better as a 'part of life', playing 'some fundamental share in the common work of the world', than if it were a self-sufficient entity. Acceptance of art as an end in itself is like 'sinking back into the soft state of mind (or possibly a non-state of mind) that may accept "art for art's sake" ', tending 'to shrink rather than toughen up the hitting muscles'.

His artist's proclivities were never withdrawn or precious — they remained consistent with his workaday life and the people around him; at the same time he kept his creative thoughts unmodified by any consideration of the musical market place. He called this equilibrium in his life a spiritual 'sturdiness' — a 'sturdiness which shows itself in a close union between spiritual life and the ordinary business of life'. Ives suggested for the artistic well-being of 'professional' composers that 'for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life — '. So, one notes a clear distinction in Ives' creed as creative artist. His music sprang from the human understanding which comes from participation in the workaday world, but the resulting music did and does not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to Ives', has taken issue on this point. Without telling us what he would do with a potato field or analyzing his motives for writing his book 'Our New Music', Copland has there devoted an interesting chapter to 'The Ives case', in which he examines the Song collection, singles out many gems and a few worthless items, — Ives himself specified in his book eight songs which 'have little or no musical value (a statement which does not mean to imply that the others have any too much of it)'. Their usefulness, if any, according to the composer, is to show students 'what not to sing'—and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of 'expediency' whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

'No artist,' writes Copland, 'creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?' Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a 'deeply moving' climax which is 'not sustained', Copland decides that this must indeed be the reason. 'Weaknesses such as these and others — and it would be foolish to gloss them over — arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist — but what he most shamefully and tragically lacked was an audience. "Why do you write so much — which no one ever sees?" his friends asked. And we can only echo, "Why, indeed?" and admire the courage and perseverance of the man and the artist.

'Little wonder, then, if we find Ives overtimid in presenting the songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

'This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience — not a passive audience but an active one — an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born.'

It would be a complete mistake to look upon Charles Ives as having been a recluse or an ivory tower artist. The life of everyday people, the country village, the town band, and its popular tunes — these interested him and became the subjects of such scores as the 'Three places in New England'. His friends reported that he was not an unsociable man — he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributed his success. It was the subjection of his music, to him intimate and personal, to the concert world that he withheld. No tennis player was ever more eager to keep his 'amateur' standing. The world of commerce was his life, gladly embraced by him, but music he kept to himself. His shyness of reporters, photographers, and all forms of publicity are thus understandable.

To his friend Henry Bellamann, Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: 'My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an "average man" and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music.'

Those who knew him did not see an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness was nothing else than the carefully guarded privilege

of complete independence. He berated the composer who courts success by wooing the popular ear with the soothing chichés of custom. He asked whether such a composer has not been drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?' Elsewhere he said of this type of composer — 'his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything.' The composer, as if hesitant to intrude his convictions, left 'each man to answer for himself'. But neither did this hardy puritan of his art leave any doubt about his own views and intentions.

THE ASSISTANT CONDUCTOR



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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

NEW MEMBERS OF THE ORCHESTRA



Ramon Scavelli

ANN HOBSON, who has been appointed to the second harp position this season, was born in Philadelphia. She started learning the piano with her mother, who was formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school Ann Hobson began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Music Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966. During her last year at the Institute, she occasionally traveled to Pittsburgh to play second harp with the Symphony, and in the fall of 1966, Ann Hobson became principal harp of the Washington National Symphony, where she remained until her appointment to the Boston Symphony. During past years she has taken part in the Marlboro Music Festival, and has been a faculty member of the Philadelphia Musical Academy.



IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last three years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szerying and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. Early this year she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony after her successful audition in August.

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CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

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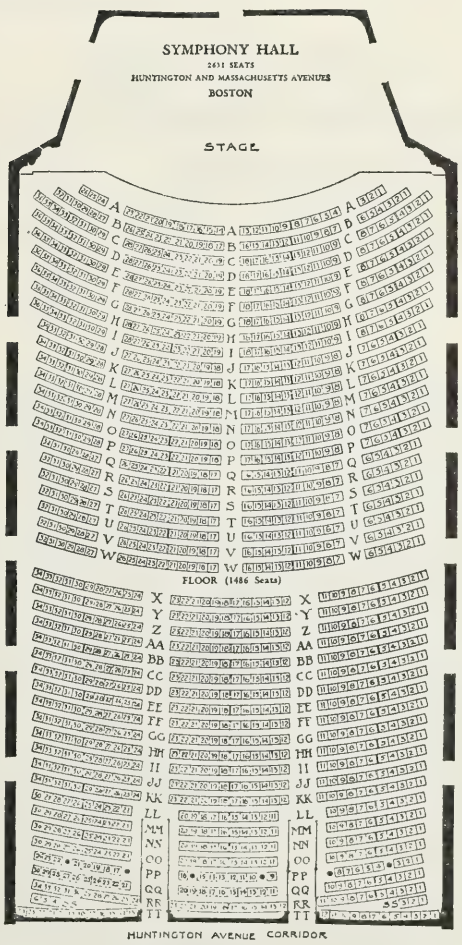
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THIRD PROGRAM

Thursday evening January 15 1970 at 8.30

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MICHAEL TILSON THOMAS *conductor*

WAGNER — Prelude to 'Die Meistersinger von Nürnberg'*

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intermission

Robert STARER — Concerto for violin, cello and orchestra

Moderato
Presto
Andante
Maestoso – allegro

JOSEPH SILVERSTEIN *violin*

JULES ESKIN *cello*

DEBUSSY — La mer: trois esquisses symphoniques*
(The sea: three symphonic sketches)

De l'aube à midi sur la mer
(From dawn to noon on the sea)

Jeux de vagues
(The playing of the waves)

Dialogue du vent et de la mer
(Dialogue between the wind and the sea)

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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

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EIGHTY-NINTH SEASON 1969-1970

Four hundred and third concert in Providence

THIRD PROGRAM

Thursday evening January 15 1970 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Overture to 'Don Giovanni' K. 527

Robert STARER — Concerto for violin, cello and orchestra
Moderato
Presto
Andante
Maestoso – allegro

JOSEPH SILVERSTEIN *violin*

JULES ESKIN *cello*

intermission

TCHAIKOVSKY — Manfred – symphony in four scenes, after the dramatic poem by Byron, op. 58

Manfred's wanderings and despair
Lento lugubre – moderato con moto – andante – andante con duolo

The witch of the Alps
Vivace con spirito – trio: l'istesso tempo

Pastorale
Andante con moto

The palace of Arimanes – invocation to Astarte – Manfred's death

Allegro con fuoco – andante con duolo – tempo primo – largo

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The members and management of the Boston Symphony Orchestra learned with sorrow of the recent death of Myrtle Williams, who was associated with the Orchestra's concerts in Providence for nearly thirty-five years. A life-long resident of East Providence, she was private secretary to A. Perry Avery for forty-seven years, and after the incorporation of Avery Piano Company she served as Secretary and Assistant Treasurer. Mrs Williams was also active over the years in various official positions of the Ladies Auxiliary of Veterans of Foreign Wars. Her cheerful face will be sadly missed 'front of house' by her friends of the Boston Symphony and by many of the Orchestra's Providence subscribers.

WOLFGANG AMADEUS MOZART

Overture to 'Don Giovanni' K. 527

Program note by Andrew Raeburn

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He composed the opera *Don Giovanni* in 1787, finishing the Overture only hours before the first performance, which took place at Prague on the evening of October 29, Mozart himself directing from the keyboard. The first performance of the Overture by the Boston Symphony Orchestra was given on December 18 1885; Wilhelm Gericke conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

William Steinberg conducts the version of the Overture with the ending composed by Busoni.

Several fanciful stories have been invented about the composition of the Overture to *Don Giovanni*. The known facts are these: by the time the final rehearsal took place, Mozart had still not put a note of it on paper; by the following evening, when the première was given, he had written the score, the parts had been copied, and before the curtain rose to reveal Leporello complaining about the miserable life of a gentleman's gentleman, the audience in Prague heard a sight-read performance of the Overture.

What happened during those twenty-four hours or so? One account reports that Constanze Mozart concocted a brew of punch which made her husband drowsy. She kept him awake and working by telling children's stories like Cinderella and Aladdin's lamp, which he found so funny that tears came to his eyes. Eventually at three o'clock he slept, Constanze woke him at five, and when a further two hours had gone by, the Overture was ready for the copyist. Other versions tell of Mozart's going to a party, drinking too much, sleeping, but waking in the small hours of the morning to compose. The most preposterous tale of all relates that Mozart returned after the dress rehearsal to the country home of his hosts, the Duseks, then told the assembled company, which included the librettist Lorenzo da Ponte, Pasquale Bondini, manager of

the Prague Opera, his daughter Teresa and Giovanni Casanova, that he was going out to carouse with friends. A plot to keep him prisoner at the Duseks' house was therefore devised: Teresa Bondini sent Mozart to the music room to fetch a glove that she claimed, untruthfully, to have left on the piano. Mozart searched, and while he was doing so, Teresa followed him into the room and used her feminine charms to persuade him to play over the music of the overture. Mozart began to play, Teresa quietly slipped out and the door was locked. Seeing that he could do nothing else, Mozart set to work, fortified by cake and bottles of wine, which were delivered through the window, attached to a long pole!

Probably what really happened was that Mozart went back to the Duseks', discussed the dress rehearsal with Bondini, da Ponte and some singers over a glass of wine, then set to work on the Overture. It may be that he took a nap in the middle of the night, knowing that he could still finish before seven o'clock the next morning, and that Constanze stayed awake to make sure that he did not oversleep. A short time before the advertised time of the performance, the parts were ready, and, according to Mozart himself, the players rose to the occasion magnificently: 'Many notes [of the Overture] were dropped under the desks; even so it was mightily well played.' (Can one, by the way, imagine the orchestra of any opera house reading at sight an overture written in the 1960s?)

Don Giovanni ossia il Dissoluto punito, as the opera was billed in Prague, was an immediate success. It continues to this day one of the staples of the operatic repertoire, even though a successful production

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is both difficult and rare. The original score describes the piece as 'dramma giocoso' and Mozart's own catalogue lists it as 'opera buffa'. But there is not, to audiences of this day at least, anything very amusing in the story of an insatiable lecher, whose seductions, so his servant Leporello relates, number 1,003 in his native Spain alone. In the very first scene the Don's advances are repulsed by Donna Anna, whose aging father, the Commendatore, comes to her rescue. The Don kills the old man. So is set the scene for other attempted rapes, and a story which culminates in the mocking of the dead Commendatore's memorial statue. Finally the statue comes to life and drags Don Giovanni down to hell.

Of course the opera abounds with comic situations which are heightened by the characters of Leporello, the Don's bungling servant, and Masetto, a stupid peasant; much of the music is as gay and sparkling as that of *Figaro*. But there are moments, particularly the arias of Donna Anna and the scene in which Don Giovanni dies, where Mozart plumbs depths of tragedy unexplored elsewhere in his music. It can perhaps be argued that his contemporaries may have found these moments amusingly melodramatic, whereas a twentieth century audience certainly finds incongruous the comic sextet which follows the death scene. It is interesting that when the opera was first given in Vienna, Mozart cut the sextet completely, a practice which became general in nineteenth century performances.

Critics will doubtless continue to disagree about the comic and tragic elements in *Don Giovanni* as long as the opera is produced, while directors will continue to stage it in a way that relates to the sense of humor and moral standards of their own time and nation. It is worth remembering that Shakespeare's bawdy apparently reduced the audiences at the old Globe Theatre to helpless laughter; today it raises little more than a wan smile.

The introduction to the Overture to *Don Giovanni* begins with an andante section based on the dramatic moment near the opera's end where the stone statue of the Commendatore arrives to summon Don Giovanni to dine in hell. An allegro follows, which Gounod in his book *Le Don Juan de Mozart* described as 'music of feverish audacity — full of passion and delirium, deaf to the warnings of Heaven, regardless of remorse, enraptured of pleasure, madly inconstant and daring, rapid and impetuous as a torrent, flashing and swift as a sword, overleaping all obstacles'. In the score of the opera, the Overture leads directly into the first scene. At these performances the Orchestra will play the concert ending composed by Ferruccio Busoni.

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ROBERT STARER

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Starer was born in Vienna on January 8 1924. He composed the Concerto during the summer and autumn of 1967. The first performance took place in Pittsburgh on October 11 1968; William Steinberg conducted the Pittsburgh Symphony and James Oliver Buswell IV and Michael Grebanier were the soloists. The Boston Symphony Orchestra gave the first performance in Boston of the Concerto on October 3 1969; the soloists were Joseph Silverstein and Jules Eskin and the conductor William Steinberg.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets in B flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tenor drum, 2 suspended cymbals, large gong, xylophone, harp, strings and the solo violin and cello.

Robert Starer is one of the many musicians who departed their native Germany or Austria in the period after the Nazis came into power some thirty-odd years ago. After early musical training at the State Academy of Music he left Vienna in 1938 and continued his studies at the Jerusalem Conservatoire of Music. During the war he volunteered for service with the British Royal Air Force. In 1947 he came to the United States on a post-graduate scholarship at the Juilliard School of Music, and received his diploma two years later. Since that time he has lived in New York. He became an American citizen in 1957.

Robert Starer has received several prizes and awards, among them two Guggenheim Fellowships and a Fulbright post-doctoral research grant. His compositions include works for piano, songs, music for band and choral pieces, as well as significant works for orchestra and the opera and ballet stages. His one-act opera *The intruder* was performed in New York, and the première of his ballet *The Dybbuk* was given at the 1960 Berlin Festival. Martha Graham has commissioned three ballet scores, *Samson Agonistes, Phaedra* and most recently, *The lady of the house of sleep.*

Other recent compositions include *On the nature of things* for unaccompanied chorus, which was commissioned by the Collegiate Chorale, and *Sabbath eve service,* commissioned by the Park Avenue Synagogue.

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Starer is at present completing his first full-length opera, which is based on the play *Pantagleize* by Michel de Ghelderode.

When the *Concerto for violin, cello and orchestra* was performed at the Brooklyn Academy of Music, Starer made this statement: 'I have long been intrigued by the fact that, while numerous concertos have been written for every conceivable solo instrument, the idea of writing for soloists seems to have been neglected since Brahms wrote his famous Double concerto in 1887. Yet two soloists of the same instrumental family, one high, one low, in dialogue with each other and with the orchestra offer many attractive possibilities of sonority.'

'The Concerto', writes the composer, 'is in four movements, the last two being linked by a brief cadenza. The first is marked "moderato". After a somewhat improvisatory opening it presents two lyrical subjects, at first separately and then joined in various developmental situations. A slightly faster and more resolute section for the soloists alone leads to an extended tutti. The music then shifts its character and the initial ideas are presented, this time in reverse order.

The second movement, *presto,* is gay and jocose. The first section is in quintuple meter with much prominence given to the percussion section of the orchestra. The center portion of the movement is more relaxed, and highlights jazz-derived melodic and rhythmic elements. Three surprising interruptions by the timpani bring a return to the initial fast music.

'The third and fourth movements, though independent in their thematic materials, are conceived as a unit, with a tempo plan of increasing velocity. In the third movement the soloists are accompanied principally by muted strings, divided at one point into sixteen parts. After a brief entrance of the full orchestra this coloristic accompaniment disappears, leaving the soloists alone in a cadenza-like dialogue. A trumpet motive announces the beginning of the last movement. This motive, combined with several others, comprises the material for the Finale, music characterized by much fast passage-work for the soloists.'

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When Symphony received a gift by bequest from Edith Morse Johnson in 1964, it was accompanied by a letter from her executor, Charles Goodrich Thompson, to Henry B. Cabot, then President of the Orchestra's Trustees.

> Mr Thompson wrote: 'This small legacy . . . was a gesture of gratitude for certain intangible pleasures derived from sixty years attendance at the Orchestra's concerts, at times paid for with money painfully saved.'

Edith Morse Johnson, at the time of her passing, was Radcliffe's oldest living graduate. Coming from a poor family, she put herself through Radcliffe and became its Bursar. She established a tutoring school for girls, where, Charles Goodrich Thompson wrote, 'for nearly fifty years, through the force of her extraordinary intellect and warm understanding she encouraged countless discouraged girls to go on to a higher education'.

It is not the size of a bequest to Symphony that matters, it is the remembering of the Orchestra by those who love its music.

Many such welcome gifts, small or large, are needed. Miss Johnson's bequest can be a model and an inspiration — not 'just one more small gift to the Orchestra', Mr Thompson wrote, but, 'in fact, a legacy of love and appreciation, every penny of which came from her own earnings'.

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It is with the greatest pleasure that we announce some of the Friends of the Boston Symphony Orchestra who have made their annual donation for the 1969-1970 season in the higher categories of giving. May we express our grateful appreciation to all Friends for their interest and support of the Orchestra.

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Piano concerto no. 1 (Rubinstein)	2681
Piano concerto no. 1 (Dichter)	2954
Violin concerto (Perlman) *with* DVORAK Romance (Perlman)	3014
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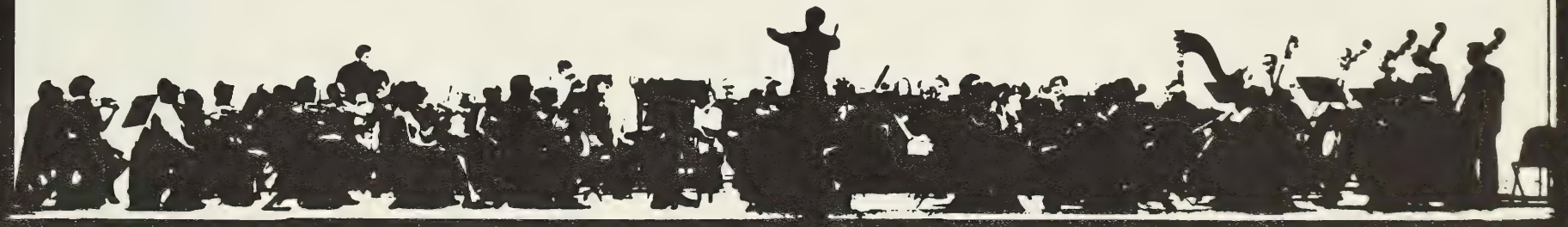
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PETER ILYICH TCHAIKOVSKY

Manfred – symphony in four scenes, after the dramatic poem by Byron, op. 58

Program note by John N. Burk

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7 1840; he died at St Petersburg on November 6 1893. He composed the 'Manfred' symphony between April and December 1885. The first performance was given in Moscow on March 23 1886, directed by Max von Erdmannsdörfer. Theodore Thomas obtained the music and gave the first American performance with the New York Philharmonic Society on December 4 1886. The first performance by the Boston Symphony Orchestra was given on April 27 1901; Wilhelm Gericke conducted. Most recently the Orchestra played the symphony in Boston during November 1938, directed by Eugene Goossens. William Steinberg conducted a performance at the Berkshire Festival on August 12 1967.

The instrumentation: 3 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, triangle, cymbals, glockenspiel, tam tam, tambourine, 2 harps, organ and strings.

The score is dedicated to Mily Balakirev.

TCHAIKOVSKY, BYRON AND 'MANFRED'

Byron's 'Manfred', a sort of nineteenth century 'Faust', with its story of the sage who has acquired knowledge of evil at the price of his soul, its occultism, its pure image of womanhood, made an inevitable impression upon romantic susceptibilities. Byron wrote to his publisher in 1817 of the three acts of his dramatic poem as 'of a very wild, metaphysical, and inexplicable kind. Almost all of the persons — but two or three — are spirits of the earth and air, or the waters; the scene is in the Alps; the hero is a kind of magician, who is dominated by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these spirits, which appear to him and are of no use; he at last goes to the very abode of the Evil Principle, in *propria persona,* to evocate a ghost, which appears and gives him an ambiguous and disagreeable answer; and in the third act is found by an attendant dying in a tower, where he had studied his art.'

In 1885 there was no longer the absorbing interest in the eerie and supernatural which had taken its hold on the imagination of Robert Schumann when he made his musical setting of the poem in 1848. The melancholy musical mood of Tchaikovsky was closely attuned to the dark cast of Byron's verse. The gloomy figure of this poem who felt himself an outcast from the world, who was haunted by thoughts of the evil he had done, who longed for the oblivion death would bring, and yet clung to life, must have been a concept sympathetic to the introspective and self-torturing Tchaikovsky.

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The subject was not of his own choosing. It was suggested to him by Mily Balakirev in a letter of 1882, but Tchaikovsky did not immediately take it up. When, in 1885, he set aside his project for an opera, 'The enchantress', to plunge into the woes of 'Manfred', it was with some reluctance, for the composer of four symphonies had become increasingly abstract in his symphonic tendencies, and the outline his friend in St Petersburg had sent to him was heavily laden with pictorial images. He warmed to his task as it progressed, until at its completion he was ready to call 'Manfred' the best of his orchestral compositions. It was in later years that he thought a good deal less of 'Manfred', and contemplated preserving the first movement only, as a symphonic poem.

THE PROGRAM

The scheme of 'Manfred' as described in the score is as follows:

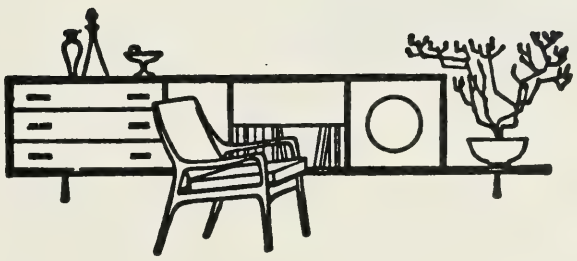
'1. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult sciences, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of Hell are subject to him, nor anything in the world, can give him the forgetfulness for which alone he yearns. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

'2. The witch of the Alps appears to Manfred beneath the rainbow of the cataract.

'3. Pastoral. Simple, free and peaceful life of the mountaineers.

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'4. The underground palace of Arimanes. Manfred appears in the midst of the Bacchanal. Evocation of the ghost of Astarte. She foretells to him the end of his earthly woes. Manfred's death.'

'Manfred' bears the title 'Symphony' by the general scheme of its four movements, the second having the aspect of a scherzo, the third of a slow movement. Yet the composer did not number among his symphonies this decided excursion into program music (in order of composition it comes between the Fourth and Fifth symphonies).

The principal theme of 'Manfred', which is darkly stated by the bass clarinet and bassoons at the very beginning, recurs in each of the movements, unifying the music as the mood of Manfred dominates Byron's poem. A theme rising immediately from this and sung by the woodwinds and horns has been characterized as Manfred's desperate longing for oblivion. This theme also is to undergo recurrence and development. After a long and varied working of these and affiliated motives in an intensely dramatic fashion, the music subsides to a gentle andante, suggestive of Astarte, the maiden whom Manfred has loved and whose beauty, even after her death, still haunts his imagination. The melody of Astarte is first given forth gently by the muted strings. The vision is fleeting in the music as in the poem. The theme of Manfred in impassioned utterance brings the climax.

The second movement is headed 'The Witch of the Alps appears to Manfred beneath the rainbow of the cataract'. The allusion is to the second scene of Act II in the poem, in which Manfred, wandering by an Alpine torrent and entranced by the play of the sunlight upon the spray, invokes, according to his special powers, the spirit of nature in this fair aspect. Lord Byron described the waterfall in the journal of his Swiss tour as 'neither mist nor water, but something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable.' The music, vivace con spirito, is light and fanciful in character; a loud chord punctuated by the triangle introduces an opalescent passage with woodwind chords over string arpeggios recalling the stage direction: 'Manfred takes some of the water into the palm of his hand and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbeam of the torrent.' The trio of this scherzo is a songful melody in D major by the violins with harp chords for accompaniment, the song surely of the fairy herself. The first portion returns, differently treated, with a dramatic restatement of the Manfred motive at the last.

The third movement, entitled 'Pastoral. Simple, free, and peaceful life of the mountaineers', may be looked upon as an idyll of Manfred's wanderings upon Alpine slopes. There is no more direct allusion to the poem,

ROSAMOND WADSWORTH, *Soprano*
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although the scene of Manfred and the Chamois-Hunter has been conjectured. This andante opens with a melody for the oboe with string accompaniment. The melody, considerably developed, works up to a climax in which the Manfred motive is loudly intoned by the trumpets. There is a subsidence and a return to the matter of the pastoral opening.

The Finale, allegro con fuoco, is called 'The underground palace of Arimanes'. Manfred, desperate and distraught when his power to invoke supernatural spirits has brought him no alleviation, descends to the realm itself of the Prince of Evil. The movement opens with a wild bacchanal, a dance which is certainly not referred to in Byron's scene of the hall of Arimanes (the monarch of evil spirits is there disclosed seated in dignity upon his throne of fire). Manfred evokes the ghost of Astarte. Appearing in all her loveliness, she has no word for him but an ominous farewell and a warning of his pending death. The music rises to a ghostly climax in which the motives of Manfred are heard once more. The melody of Astarte appears, but is quickly dispersed. At last the death of Manfred is at hand. Fortissimo chords become ominous by the first introduction of the organ in a plain suggestion of the *Dies irae*. The work ends pianissimo.

Program Editor ANDREW RAEBURN

THE SOLOISTS

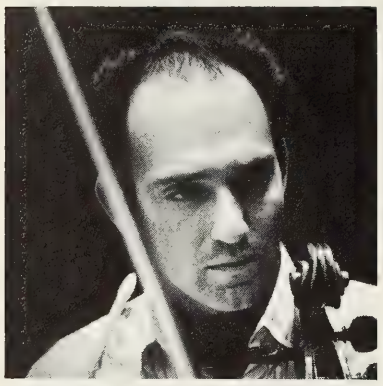


JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra. Earlier this season he played the solo violin part in performances of Robert Starer's Concerto for violin, cello and orchestra.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member

of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. He recently received an honorary Doctorate of Music from Tufts University.



JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood during the summer, and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations.

FUTURE PROGRAMS

FOURTH PROGRAM

Thursday evening March 5 1970 at 8.30

WILLIAM STEINBERG *conductor*

THEODORE LETTVIN *piano*

MENDELSSOHN	Symphony no. 4 in A op. 90 'Italian'*
REGER	Variations and fugue on a theme by Mozart op. 132
STRAUSS	Burleske (1885)
DUKAS	L'apprenti sorcier*

FIFTH PROGRAM

Thursday evening March 26 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat
IVES	Three places in New England
STRAVINSKY	Variations (Aldous Huxley in memoriam)
DEBUSSY	La mer (The sea), three symphonic sketches*

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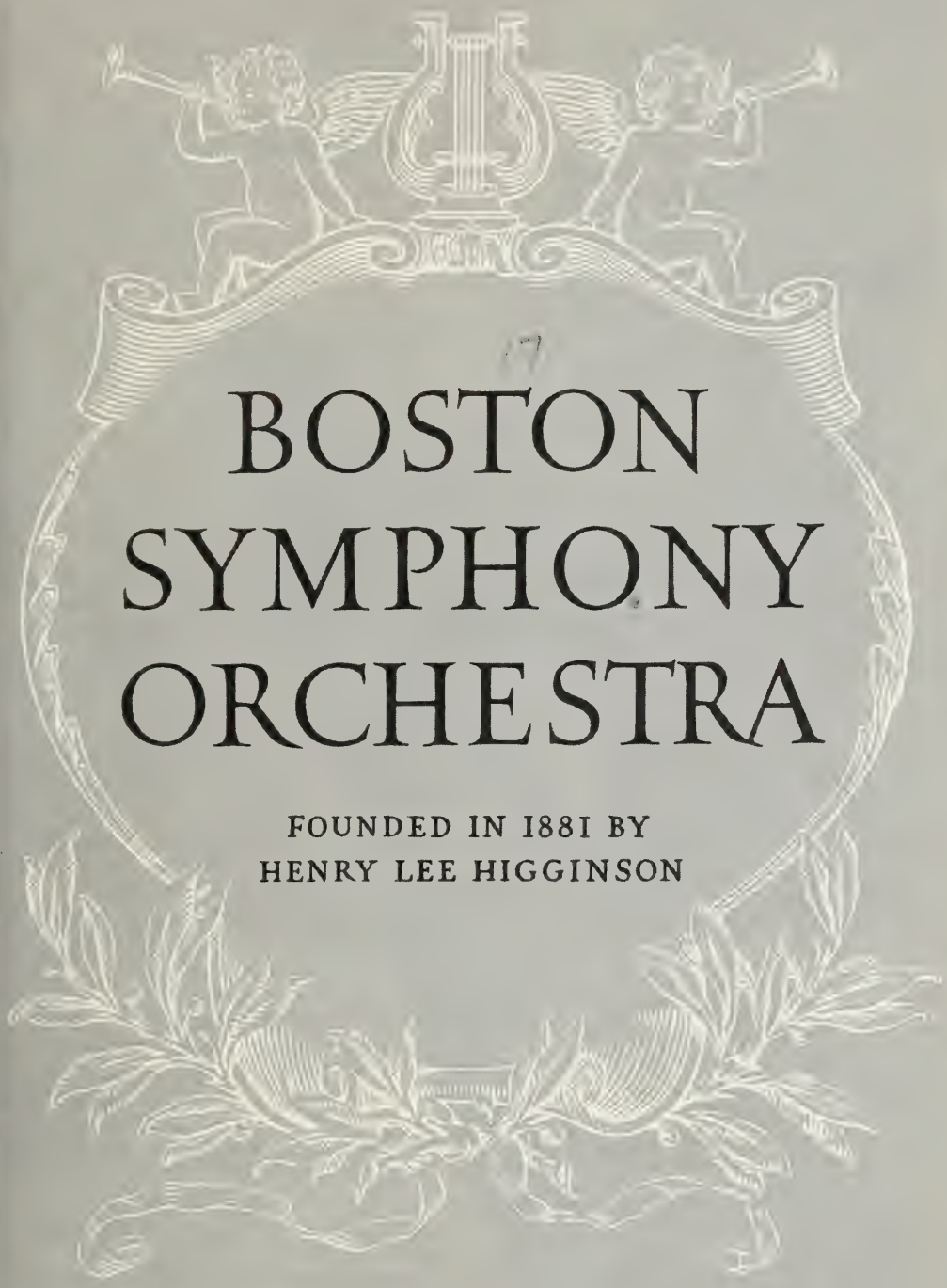
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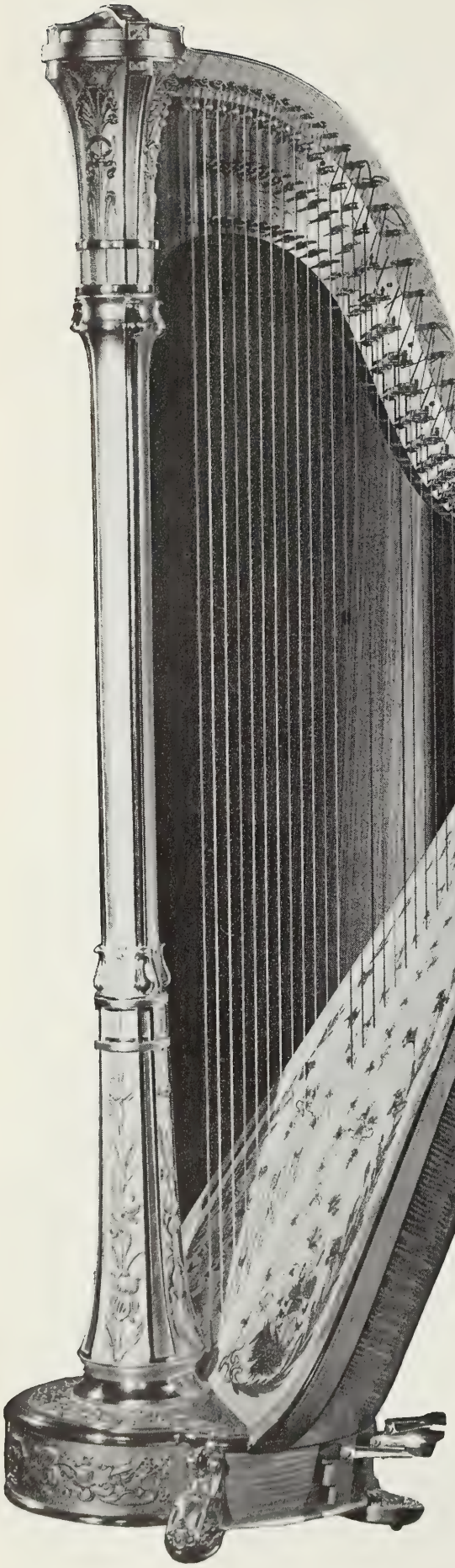


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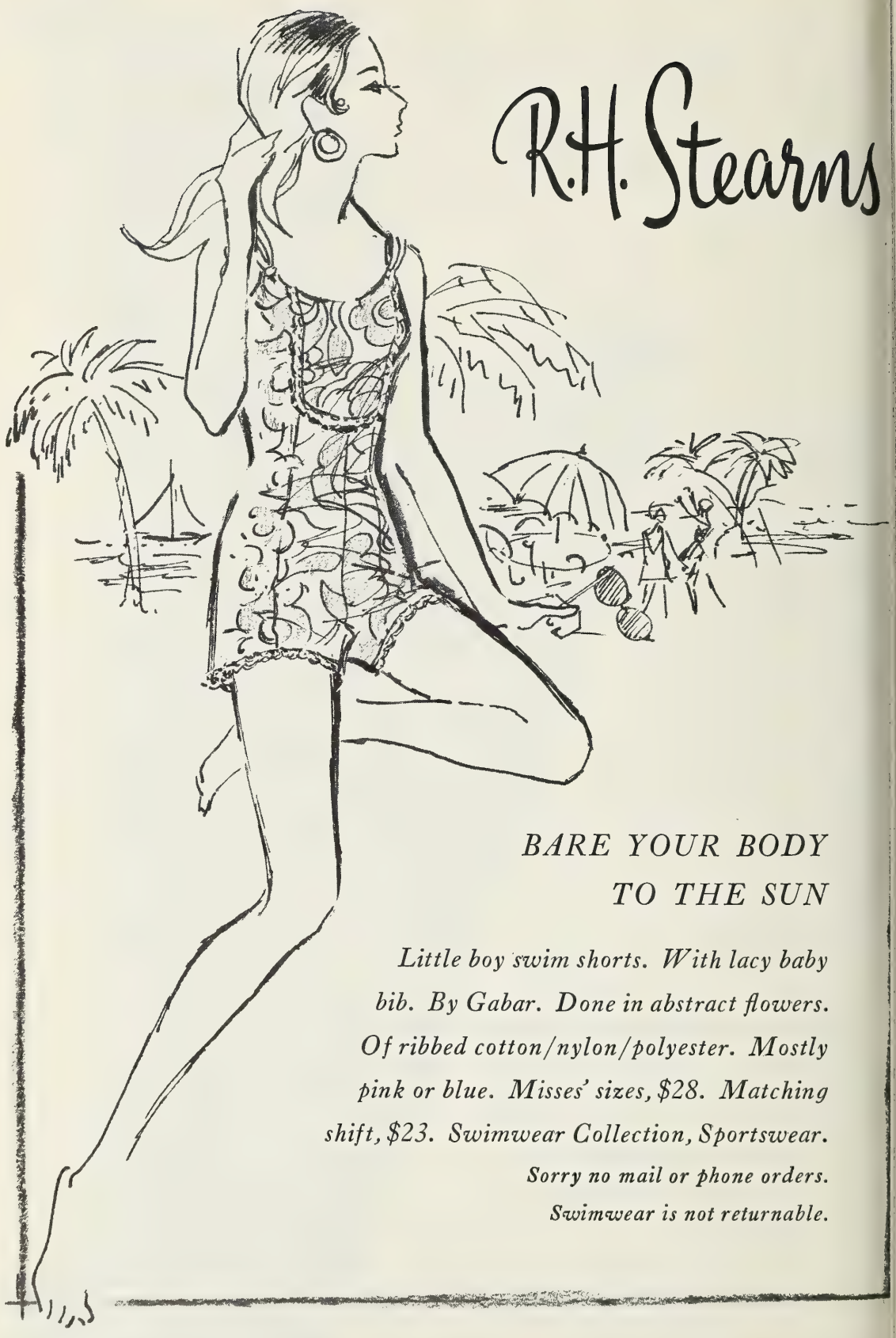
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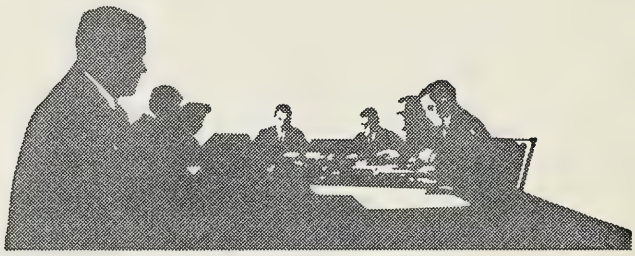
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Program Editor ANDREW RAEBURN



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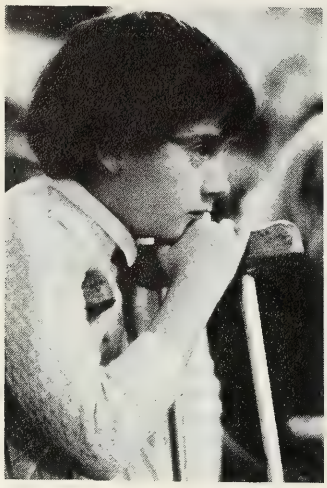
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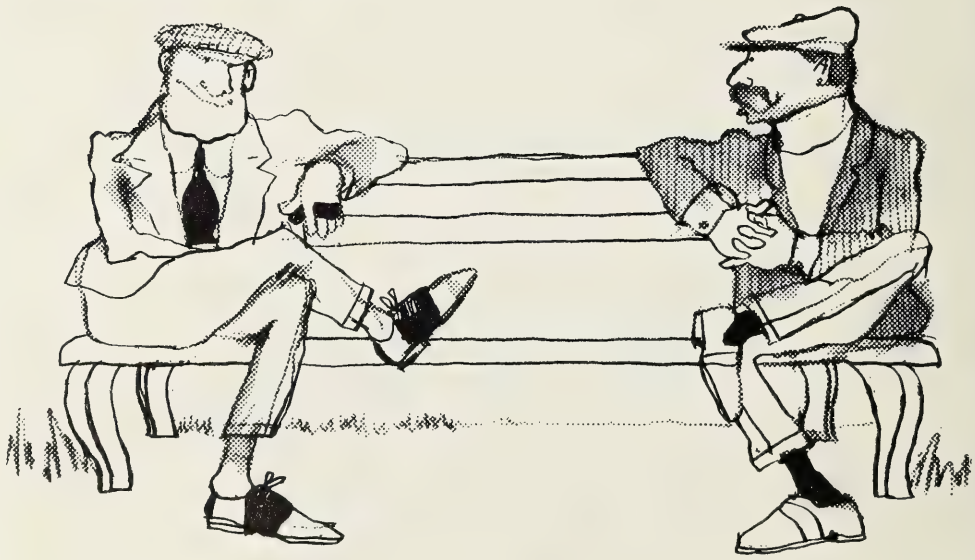
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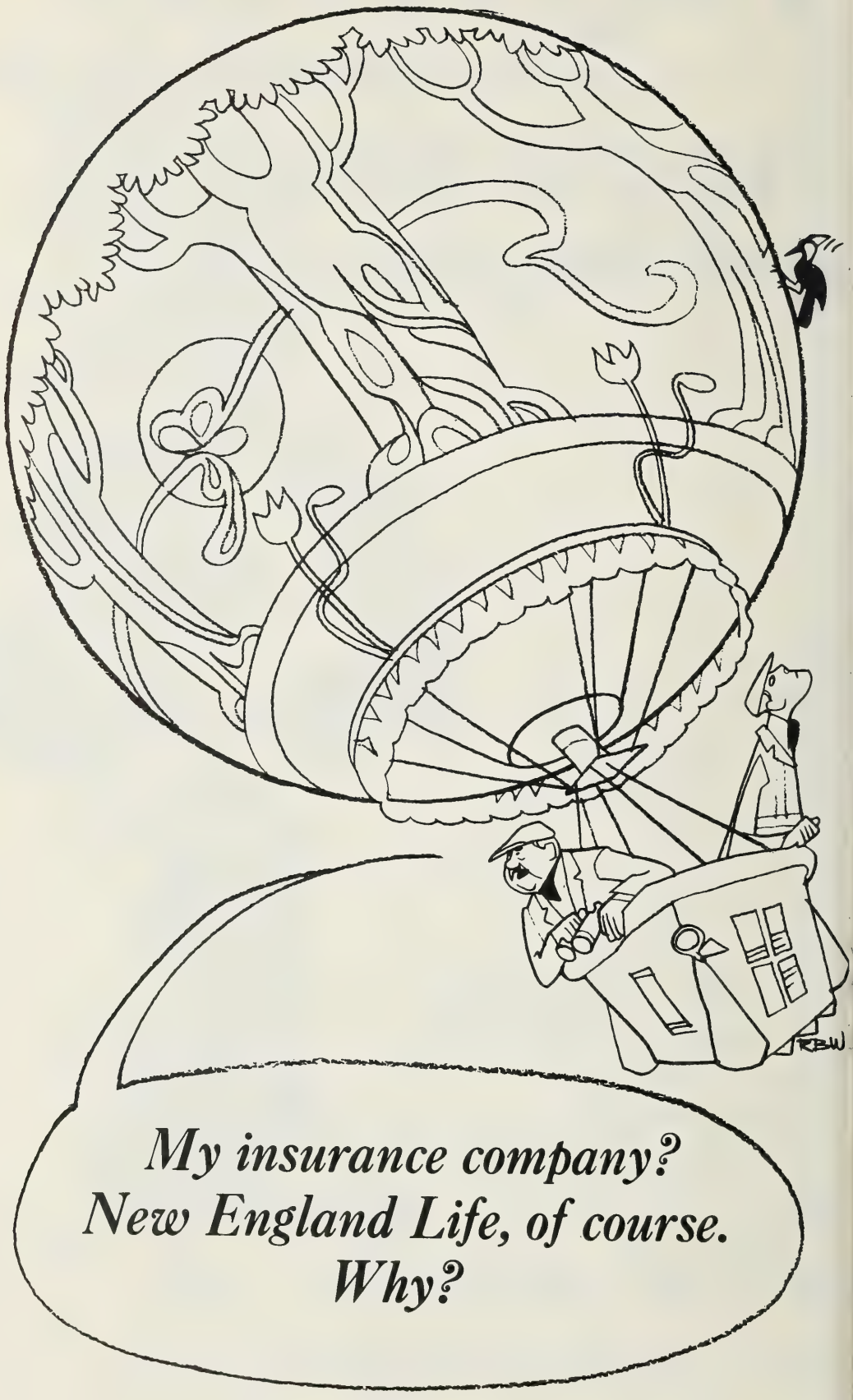
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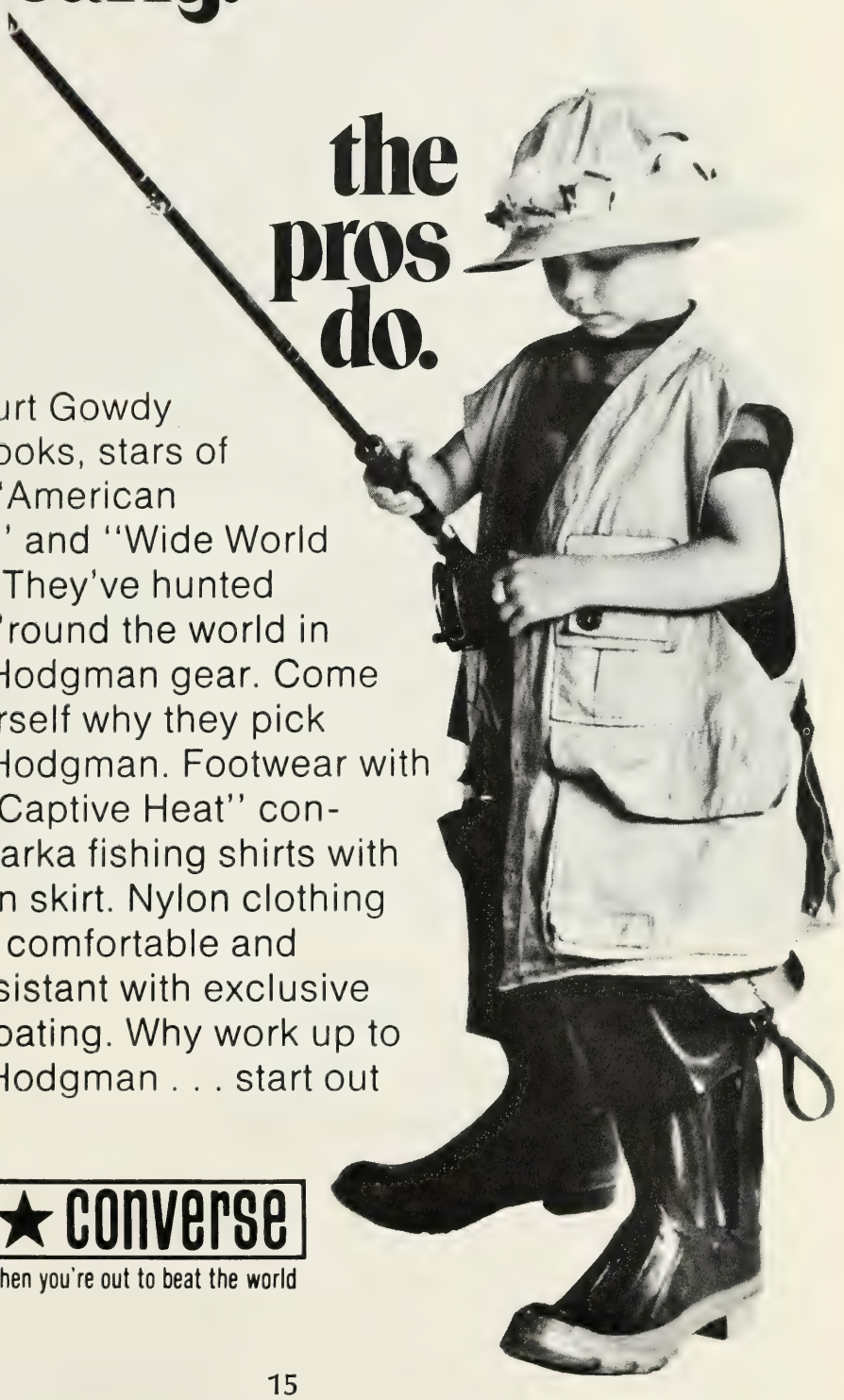
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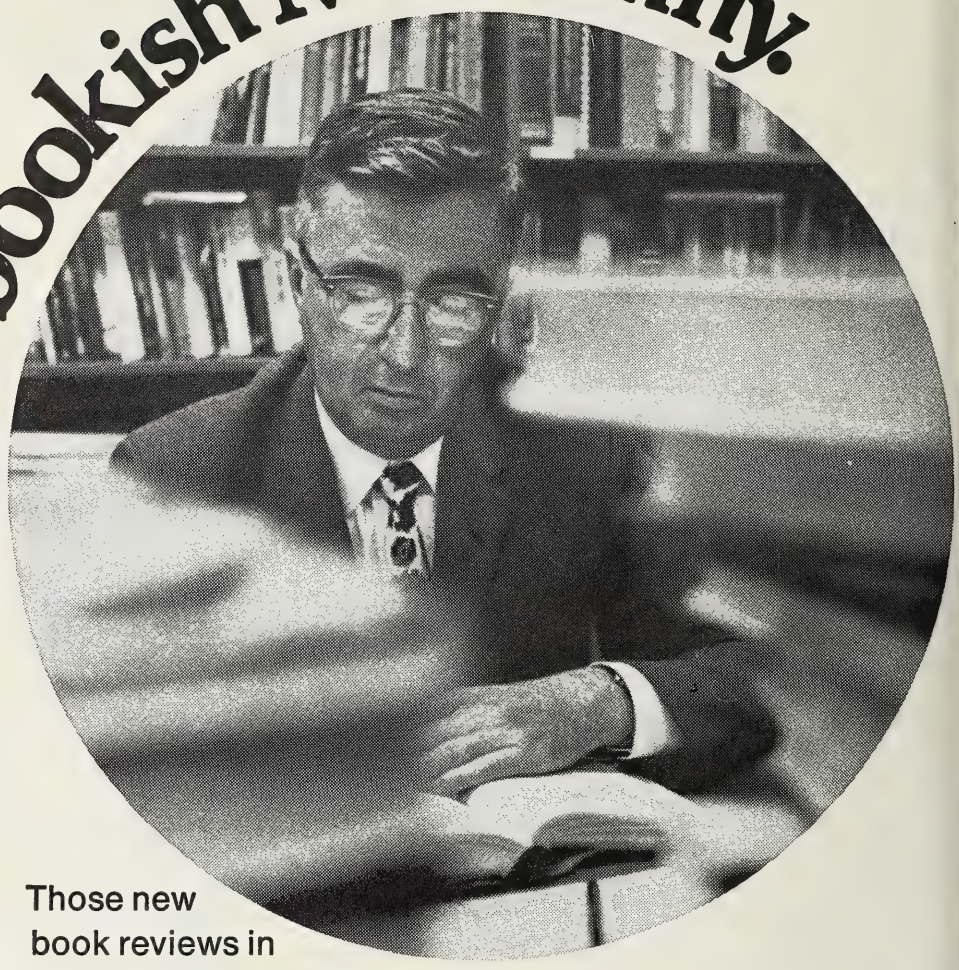


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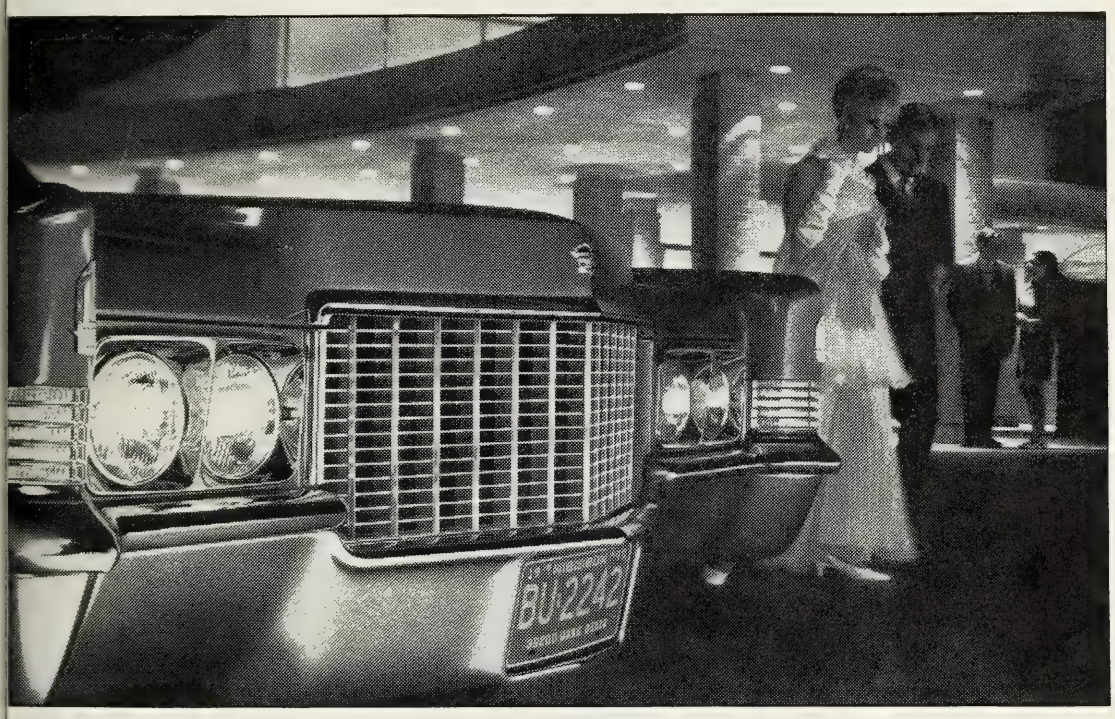
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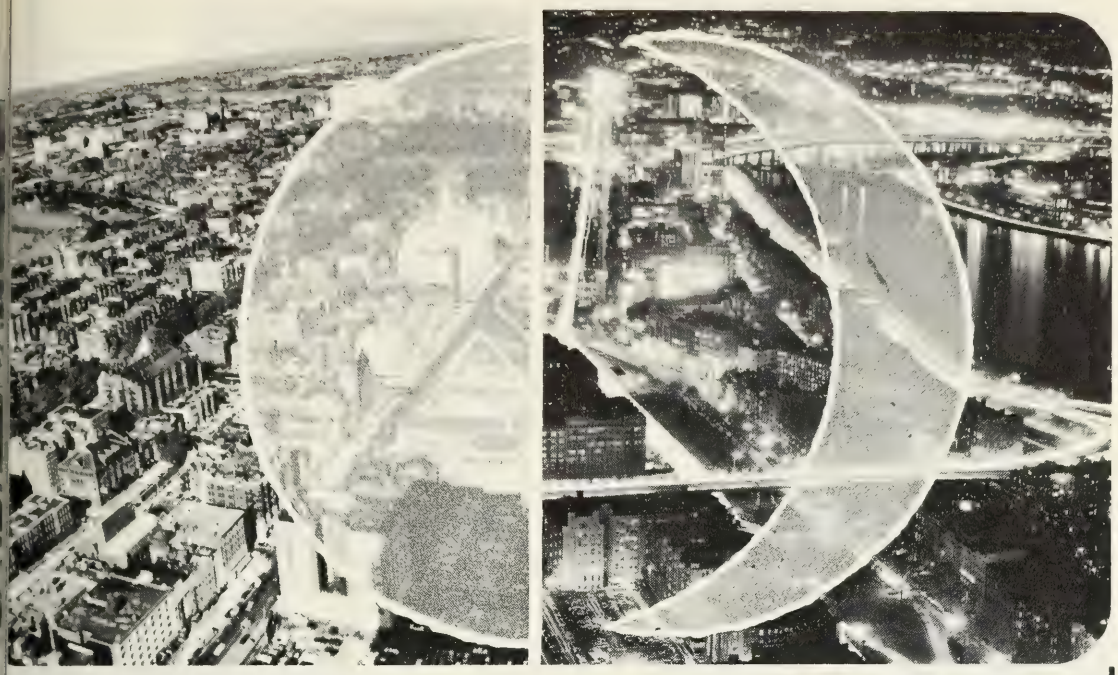
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JOSEPH HAYDN

Symphony no. 98 in B flat

Program note adapted from the notes of John N. Burk

Haydn was born in Rohrau, Austria, on March 31 1732; he died in Vienna on May 31 1809. He composed the Symphony no. 98 in London early in 1792, and it was first performed at the Hanover Square Rooms on March 2 of that year. The Boston Symphony Orchestra first played the Symphony on December 15 and 16 1905, Wilhelm Gericke conducting.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings with solo violin and cembalo in the finale.

This Symphony was the fifth in the first of two series of six, each composed by Haydn for the concerts in London presented by the violinist-impresario Johann Peter Salomon between 1791 and 1795. Haydn presided, according to custom, at the cembalo and afterwards noted in his diary ' the first and last Allegros were encort [*sic*].' There is a passage in the Reminiscences of the English composer Samuel Wesley, which seems, according to H. C. Robbins Landon, to refer to the short keyboard solo in the finale: 'His Performance on the Piano Forte, although not such as to stamp him a first rate artist upon that Instrument, was indisputably neat and distinct. In the Finale of one of his Symphonies is a Passage of attractive Brilliancy, which he has given to the Piano Forte, and which the writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision.' A review of a later performance in *The Morning Chronicle* is indication that this work was singled out for special favor: 'Every instrument is respected by his Muse, for he gives to each his due proportion of efficacy. He does not elevate one and make all the rest contributory as a mere accompaniment, but the subject is taken up by turns with masterly art, and every performer has the means of displaying his talent.'

Donald Tovey remarked in connection with this Symphony that Haydn, for all his scholarly knowledge, was like Verdi, a man well equipped by experience: 'In saying that Haydn was not only an experienced but a learned composer, I have especially in mind the style and forms of this symphony. The Haydnesque animal spirits are moderated though not suppressed in the first movement by highly intellectual themes developed in ways which, though not actually more thoughtful, seem more learned than usual. . . . The slow movement is one of Haydn's broadest and gravest utterances. It might be called his requiem for Mozart, the news of whose death had so deeply shocked him during his London visit.'

Haydn's two sojourns in London were mellow episodes of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by C. F. Pohl in his *Haydn und Mozart in London,* with the commentary of Haydn himself, found in his dairy and surviving letters.

England, which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to

curious interest by the report of Haydn's success in Vienna. His early symphonies and chamber works had been brought forward in England. When the 'Professional Concerts' were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the 'Professional Concerts' then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterház in Hungary for the mirage of a strange and distant land.

When, in 1790, Salomon heard of the death of Prince Nikolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: 'My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow.' Haydn was naturally hesistant. He was nominally engaged to Prince Anton, the successor of Nikolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of travelling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the 'terms' of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth by coach with the London stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas

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Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. One of those who looked up to the famous Haydn was the Court Musician in the electoral service, Ludwig van Beethoven. Since he was then an obscure young man of twenty, his existence would hardly have come to the attention of Haydn. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by 'contrary winds', not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt 'a little frightened, and a little uncomfortable' as the wind increased, most of the passengers being seasick and 'looking like ghosts'.

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the 'late hour' (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: 'In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but a poor creature.' Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna. A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11 1791, but the first was postponed until March 11) enabled the rival series, the 'Professional Concerts', to begin far in advance (February 7) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as 'leader', and Haydn presided at the cembalo, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

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The manager of the 'Professional Concerts', unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792, at the third of which the Symphony no. 98 was first performed, further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit.

He even had an affair of the heart. Mrs Schroeter, whom Pohl refers to as Haydn's *'Herzensfreundin,'* was sixty when Haydn knew her in London, but age had not extinguished the fires of romance. She was the widow of John Samuel Schroeter, the Queen's music-master. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: 'Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life.' Haydn was moved to reflection in his old age. Once he said of Mrs Schroeter, pointing to a bundle of her letters: 'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her'. It can be doubted whether Haydn's shrewish wife in Vienna, his 'Xantippe', as he referred to her, would have been much concerned about an English romance. She knew her rights and would have been ready to exact them. She wrote to London asking for money to buy a house which had taken her fancy and in which, so he told her husband, she would like to spend her 'widowhood'. Haydn declined to send her the necessary funds, but himself bought the house when he returned to Vienna. Surviving his wife by nine years, he lived to dwell in it as a widower.



CHARLES IVES

'Three places in New England', an orchestral set

Program note adapted from the notes of John N. Burk

Ives was born in Danbury, Connecticut, on October 20 1874; he died in New York on May 19 1954. He made sketches for *Three places in New England* beween 1903 and 1908, completed the piece in 1914, and scored it for chamber orchestra in 1929. The first performance was given at Town Hall, New York, on January 10 1931 by members of the Boston Symphony Orchestra, conducted by Nicolas Slonimsky. The first performances by the Boston Symphony Orchestra took place in February 1948; Richard Burgin conducted.

In the printed score (which was published in 1935), the composer does not specify the numbers of each instrument required. Allied instruments are grouped on a single staff. Alternate passages are given, or *ad libitum* indications. He evidently leaves it to the conductor to enforce the parts so as to preserve the balance between winds and strings. The following instruments are called for: flute and piccolo, oboes and english horn (the latter in the third movement only), clarinets, bassoons, horns, trumpets, trombones and tuba, timpani, snare drum, bass drum with cymbals, piano, harp, organ (pedal at the close) and strings (sometimes divided).

The composer prefaced the movements of *Three places in New England* as follows:

I

The 'Saint Gaudens' in Boston Common
(Col. Shaw and his Colored Regiment)

Moving, — Marching — Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly — swaying us on with you
Towards other Freedom!
The man on horseback, carved from
A native quarry of the world Liberty
And from what your country was made.
You — images of a Divine Law

Carved in the shadow of a saddened heart —
Never light abandoned —
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum-beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, — Marching — Faces of Souls!

II

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-79. Long rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

Once upon a '4th of July', some time ago, as the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band and the songs of the children grow fainter and fainter — when — 'mirabile dictu' — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, but the face is sorrowful — she is pleading with the soldiers not to forget their 'cause' and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the Center — the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to 'listen to the band' and join in the games and dances.

The repertoire of National airs at that time was meagre. Most of them were of English origin. It is a curious fact that a tune very popular with the American soldiers was 'The British Grenadiers'. A captain in one of Putnam's regiments put it to words, which were sung for the first time in 1779 at a patriotic meeting in the Congregational Church in Redding Center; the text is both ardent and interesting.

III

From 'The Housatonic at Stockbridge'
Robert Underwood Johnson

Contented river! in thy dreamy realm —
The cloudy willow and the plumy elm

Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken; . . .

Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will
Imagining thy silver course unseen
Convoyed by two attendant streams of green. . . .

Contented river! and yet over-shy
To mask thy beauty from the eager eye,
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Art thou disquieted — still uncontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim. . . .

Ah! there's a restive ripple, and the swift
Red leaves — September's firstlings — faster drift.

Wouldst thou away!
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

Fragments of tunes (never literally quoted) contemporary with the subjects are discernible in the first two movements. In the Civil War picture, 'Marching through Georgia' and 'Oh! Susanna' are faintly distinguishable. In the second, the Revolutionary movement, 'The British Grenadiers', referred to by the composer in his notes, is prominent. In both, the ineptitudes of a small town band are suggested, and in the second, the overlapping of two bands, not quite together, is worked in, or the simultaneous use of a march rhythm in a tempo ratio of 3 to 4. The conductor of this work's world première, Nicolas Slonimsky, fond of compact, etymological analysis, thus summarized *Three places in New England* (in his book *Music since 1900*): (1) *Colonel Shaw and his Black Regiment,* subtle evocation, with no ethnological literalness; (2) *Putnam Park, Connecticut,* Musicorama of American Revolution, with snatches of contemporary songs and marches in polymetric simultaneity; (3) *The Housatonic at Stockbridge,* an impressionist tone painting exceedingly fluid in rhythm with a set meter.'

Michael Tilson Thomas points out that in *Three places,* Ives used techniques of composition, which have become generally acceptable only in the last few years; it is worth repeating that the piece was conceived and worked out more than fifty years ago. They are detailed here, since the listener may also find them a useful guide to following some of the music's threads:

1. Irrational rhythmic figures in very slow tempi.
2. 'Free' (i.e. unmeasured) figures within strict tempi.
3. Music of contrasting tempi happening simultaneously — as the two bands in *Putnam Park.*
4. Polytonality.
5. Passages where texture of sound replaces thematic material.
6. Half-heard fragments of famous melodies (e.g. 'Marching through Georgia' in the first movement).

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives, the father 'experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations'.

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922-23, he published privately a book of 114 songs and the Concord sonata for piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarely legible. Thereafter his health became increasingly bad, and his musical output diminished.

The record of public performance of the music of Charles Ives remained astonishingly sparse until the last ten years or so. At first there were a

notes continued on page 40



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few intrepid individuals who braved scores appallingly difficult to perform. On January 29 1927, Eugene Goosens, conducting a Pro Musica concert in New York, presented the second movement of the Fourth Symphony, intricate in rhythm, dissonant in counterpoint. The *Times*, reporting the event in retrospect, said 'The music was characterized by a vitality, humor, pathos, and audacity which took the audience by storm'. The reviewer, Olin Downes, remembered how, in 1927, oppressed by the burden of many concerts, he had 'lurched into Town Hall, and as quickly as he sat down, sat up, electrified'.

The Concord sonata (1911–15), introduced in the same Town Hall twelve years later (January 20 1939) by the pianist John Kirkpatrick, who spent ten years learning the piece, surprised Lawrence Gilman into calling it 'the greatest music composed by an American, and the most deeply and essentially American in impulse and implication'. Audiences were less impressed: they booed *Three places in New England* at its first performance in New York, and the general hostility to Ives' work lasted at least until the middle 1940s.

The composer himself was not swayed either by the plaudits of the critics or the derision of the public. A typically uncompromising Yankee, he wrote what he wanted to write, and if audiences were not ready for him, that was their loss. 'The impossibilities of today are the possibilities of tomorrow,' he once wrote; and elsewhere, on the margin of a sketch, 'Keep up our fight! — ART! — hard at it — don't quit because the ladybirds don't like it!'

IGOR STRAVINSKY

Variations (Aldous Huxley in memoriam)

Program note by Michael Tilson Thomas

Stravinsky was born at Oranienbaum on June 17 1882. He composed the Variations during 1963 and 1964, finishing them in Hollywood on October 28 1964. The first performance was given at Chicago on April 17 1965; Robert Craft conducted.

The instrumentation: 2 flutes, alto flute, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, harp, piano and strings (12 violins, 10 violas, 8 cellos, 6 double basses).

There is a group of Stravinsky's recent works which have in common their concise serial language and their dedications to the dead. They are *In memoriam Dylan Thomas* (1954), *Epitaphium* (1959) (for Prince Max Egon zu Fürstenberg, patron of the Donaueschingen Festival), *Double canon (Raoul Dufy in memoriam)* (1959), *Elegy for J.F.K.* (1964), *Variations (Aldous Huxley in memoriam)* (1964), *Introitus (T.S. Eliot in memoriam)* (1965) and *Requiem canticles* (1966) for Varèse, Giacometti, Evelyn Waugh and others).

The *Variations* are dedicated to the memory of Aldous Huxley, whom Stravinsky first met in London in the thirties, at the time of the publication of *Point counter point*. Their friendship became deeper when they

met again in Hollywood twelve years later. Huxley's omniscience, talent and wit became very much part of the scene *chez* Stravinsky, and at the Monday Evening concerts, where thirteen of Stravinsky's later works have been given their première. The composer was much saddened by his friend's death, which took place on the same day as the assassination of President Kennedy.

The piece consists of twelve sections which exploit contrasts between unisons, block chords, homophony, dense polyphony and small instrumental ensembles within the orchestra. The sections are separated by precisely measured silences or held notes. Unifying elements are: three sections of twelve-part counterpoint (at first in all like, and later unlike instruments), a recurrence of gestures, and an underlying pulse which (with its multiples) remains constant throughout.

Perhaps the most remarkable aspect of the *Variations* is Stravinsky's complete mastery over his serial material. The abstract developmental processes of the piece have been (as always) tempered by his strong intuitive sense (tested at the keyboard) of spontaneity and what must sound. The result in character, articulation, color and form is pure Stravinsky — and another masterwork from the world's youngest and greatest living composer, who was at that time 81. The following listener's guide may be used to follow the course of the Variations:

1. Chords/monody — diverse instruments
2. 12-part polyphony — solo violins
3. Polyphony/homophony — flutes
4. Polyphony/articulation — oboe and bassoons
5. 12-part polyphony — violas and double basses
6. Monody/polyphony — flutes; then diverse instruments
7. Chords/polyphony — winds, strings, piano, harp/trombones
8. Polyphony/articulation — strings/winds
9. Chords/monody — trombones/flutes
10. Fugato — strings and piano
11. 12-part polyphony — wind
12. Chords/monody — quasi-recapitulation of no. 1

In a note written just before the first performance Stravinsky remarked about the work: 'I may say that [listeners] should not look for the boundary lines of the individual variations, but try instead to hear the piece as a whole. And on second thought I *can* recommend one guide, the orchestra itself. The use of families and individuals in contrast is a principal projective element of the form, especially of its symmetries and reversibles. The leading solo roles are those of the flutes, bassoons, and trombones; and perhaps my economy is inconsistent in that the trumpet and horn families have in comparison so little to do; I needed only a spot of red, however, and a spot of blue. I might add that the orchestral *dramatis personae* is unusual in that four rather than the standard five string parts are required (there is only one division of violins) and that each must be of equal weight. Percussion instruments are not used, but their position is occupied by the piano and harp which appear as a couple (married).'

CLAUDE DEBUSSY

La mer (The sea), three symphonic sketches

Program note by John N. Burk

Debussy was born in Saint-Germain (Seine-et-Oise) on August 22 1862; he died in Paris on March 25 1918. He composed *La mer* during the years 1903-1905. The first performance was given at the Concerts Lamoureux in Paris on Octobe 15 1905. Karl Muck conducted the first performance by the Boston Symphony Orchestra on March 1 1907.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, timpani, cymbals, triangle, tam-tam, glockenspiel (or celesta), bass drum, 2 harps and strings.

The score was published in 1909 and showed several revisions of the original 1907 version.

When Debussy composed *'La mer: trois esquisses symphoniques',* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902).

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about 'my old friend the sea, always innumerable and beautiful'. He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, 'because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties'. When he went to the country in the summer of 1903, two years before the completion of *La mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): 'You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea].You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought.'

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's 'The wave'. In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *'Poissons d'or',* of 1907 was named from a piece of lacquer in his possession.

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as 'a new phase in M. Debussy's evolution: the inspiration is more robust, the colors are stronger, the lines more definite.' Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been 'an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical.'

It would be hard to think of a score more elusive than *La mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and english horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

'Debussy had what Sir Thomas Browne would have called "a solitary and retired imagination". So, when he essays to depict in his music such things as dawn and noon at sea, sports of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

'Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind.'

COMPOSER FROM CONNECTICUT

by John N. Burk

Occasionally a composer has tried to account for his creative impulse (or, in modern parlance, 'motivation'). Robert Schumann, in a generalization applicable to himself, wrote: 'People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever'.

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction — or rather 'postlude'; characteristically, the composer puts his remarks on the last page. — 'Various authors have various reasons for bringing out a book — some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothes-line. . . .'

The inference is that Ives, among composers a special case comparable to none, wrote music simply from inclination, without thought of performance, recognition, or profit. He was never found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music was performed. The book of songs was privately printed for his 'friends' rather than the world at large. He made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the 'clothes-line' of clear print — to give himself the satisfaction, perhaps, of an ordered sense of what he had done, and incidentally to allow anyone who might be interested a chance to look them over. (Instead of the usual copyright warning, the book bears this legend — 'As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc.' There is also this remark: 'This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts.' The result, of course, is that the book has become a collector's item.)

Music as a sole pursuit, a profession, he gladly abjured, and was willing to forfeit the gloss of expertness that goes with professionalism. An 'art-activity', he wrote, is better as a 'part of life', playing 'some fundamental share in the common work of the world', than if it were a self-sufficient entity. Acceptance of art as an end in itself is like 'sinking back into the soft state of mind (or possibly a non-state of mind) that may accept "art for art's sake" ', tending 'to shrink rather than toughen up the hitting muscles'.

His artist's proclivities were never withdrawn or precious — they remained consistent with his workaday life and the people around him; at the same time he kept his creative thoughts unmodified by any consideration of the musical market place. He called this equilibrium in his life a spiritual 'sturdiness' — a 'sturdiness which shows itself in a close union between spiritual life and the ordinary business of life'. Ives suggested for the artistic well-being of 'professional' composers that 'for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life — '. So, one notes a clear distinction in Ives' creed as creative artist. His music sprang from the human understanding which comes from participation in the workaday world, but the resulting music did and does not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to Ives', has taken issue on this point. Without telling us what he would do with a potato field or analyzing his motives for writing his book 'Our New Music', Copland has there devoted an interesting chapter to 'The Ives case', in which he examines the Song collection, singles out many gems and a few worthless items, — Ives himself specified in his book eight songs which 'have little or no musical value (a statement which does not mean to imply that the others have any too much of it)'. Their usefulness, if any, according to the composer, is to show students 'what not to sing'—and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of 'expediency' whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

'No artist,' writes Copland, 'creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?' Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a 'deeply moving' climax which is 'not sustained', Copland decides that this must indeed be the reason. 'Weaknesses such as these and others — and it would be foolish to gloss them over — arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist — but what he most shamefully and tragically lacked was an audience. "Why do you write so much — which no one ever sees?" his friends asked. And we can only echo, "Why, indeed?" and admire the courage and perseverance of the man and the artist.

'Little wonder, then, if we find Ives overtimid in presenting the songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

'This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience — not a passive audience but an active one — an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born.'

It would be a complete mistake to look upon Charles Ives as having been a recluse or an ivory tower artist. The life of everyday people, the country village, the town band, and its popular tunes — these interested him and became the subjects of such scores as the 'Three places in New England'. His friends reported that he was not an unsociable man — he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributed his success. It was the subjection of his music, to him intimate and personal, to the concert world that he withheld. No tennis player was ever more eager to keep his 'amateur' standing. The world of commerce was his life, gladly embraced by him, but music he kept to himself. His shyness of reporters, photographers, and all forms of publicity are thus understandable.

To his friend Henry Bellamann, Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: 'My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an "average man" and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music.'

Those who knew him did not see an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness was nothing else than the carefully guarded privilege

of complete independence. He berated the composer who courts success by wooing the popular ear with the soothing chichés of custom. He asked whether such a composer has not been drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?' Elsewhere he said of this type of composer — 'his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything.' The composer, as if hesitant to intrude his convictions, left 'each man to answer for himself'. But neither did this hardy puritan of his art leave any doubt about his own views and intentions.

THE ASSISTANT CONDUCTOR



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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

NEW MEMBERS OF THE ORCHESTRA



Ramon Scavelli

ANN HOBSON, who has been appointed to the second harp position this season, was born in Philadelphia. She started learning the piano with her mother, who was formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school Ann Hobson began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Music Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966. During her last year at the Institute, she occasionally traveled to Pittsburgh to play second harp with the Symphony, and in the fall of 1966, Ann Hobson became principal harp of the Washington National Symphony, where she remained until her appointment to the Boston Symphony. During past years she has taken part in the Marlboro Music Festival, and has been a faculty member of the Philadelphia Musical Academy.



IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last three years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szerying and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. Early this year she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony after her successful audition in August.



CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM

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PETER USTINOV

ALBUM ONE

BEETHOVEN
Serenade in D op. 25

BRAHMS
Piano quartet in C minor op. 60

CARTER
Woodwind quintet

COPLAND
Vitebsk

FINE
Fantasia for string trio

MOZART
Flute quartet in D K. 285

ALBUM TWO

BRAHMS
Horn trio in E flat op. 40

COLGRASS
Variations for four drums and viola

HAIEFF
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MOZART
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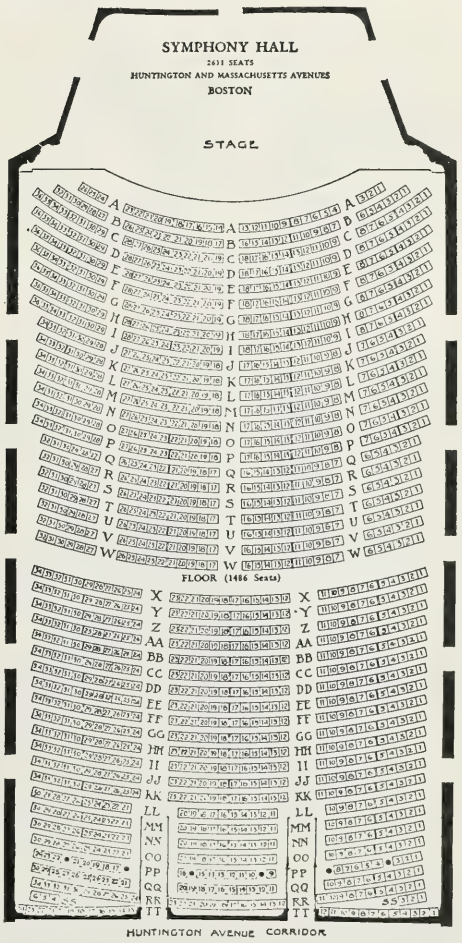
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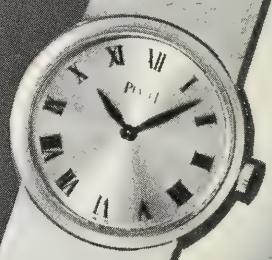
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Piano concerto no. 1 in C op. 15
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Piano concerto no. 1 (Rubinstein)	2681
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Piano concerto (Lateiner) *with*	3001
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FINE	
Symphony 1962 (conducted by Fine); Serious song; Toccata concertante	2829
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REGER	Variations and fugue on a theme by Mozart op. 132
STRAUSS	Burleske (1885)
DUKAS	L'apprenti sorcier*

Mendelssohn wrote the *Italian symphony* when he was 24; Strauss was only 21 when he composed the *Burleske*. Dukas was 32 at the time of the composition of *L'apprenti sorcier* and Reger, though he had only two years to live, was still 41 when he wrote his *Mozart variations*. So the next program will be one of music by young composers. Mendelssohn was already at the height of his powers, and one critic has written: 'The *Italian symphony* is an outstanding example of its composer's youthful genius. It remains one of those symphonies to which we return again and again to find enjoyment in every note.' Strauss was to continue composing for more than 60 years after he wrote the *Burleske*, which owes much to Brahms. But, as Ernest Newman wrote, 'The face of the Strauss we all know keeps popping out of the heavy Brahmsian hood like the face of Till Eulenspiegel from under the hood of the monk.'

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Cover: Artur Rubinstein . . . "Shining Example of Civilized Universal Man." See page 15.

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Boston Symphony Orchestra

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Artur Rubinstein

19
Czechoslovakia and the Ukraine

February 1, 1970
Volume 15 *Number 11*

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Entertainment Guide: BUSHNELL

FEBRUARY

S	M	T	W	T	F	S
1	2	**3**	4	5	**6**	7
8	9	10	**11**	12	**13**	**14**
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22	23	24	25	26	27	28

3 *Boston Symphony Orchestra,* Claudio Abbado, conductor, in the fifth Bushnell Symphony Series concert Tuesday at 8:15 p.m. will present Prokofiev's Symphony No. 3 op. 44: Debussy's Nocturnes. (Nuages, Fetes); Schumann's Symphony No. 4 in D minor opus 120. Tickets in Orch. or 1st Bal. at $6.75, $6.00, $5.50; 2nd Bal. $4.50, $3.50, $3.25 are now available at the box office window.

6. *Artur Rubinstein,* world renowned pianist, will appear at 8:30 p.m. Friday in a special concert. Tickets in Orch. or 1st Bal. at $7.50, $7.00, $6.00; 2nd Bal. $5.00, $4.00, $3.00 are available at the box office window.

Celeste Holm's "With Love and Laughter," scheduled for Bushnell's stage February 7, 1970 has, regrettably, been canceled.

8. *Three Dog Night,* a popular rock group, at 8 p.m. Sunday. Tickets for Orch. or 1st Bal. at $6.50, and $5.50; 2nd Bal. $5.50 and $4.50, are now available at the box office window.

11. *Hartford Symphony Orchestra* at 8:15 p.m. Wednesday, with violinist David Oistrakh, in an all Beethoven program, will perform the Symphony No. 6 (Pastorale), Grosse Fuge, Violin Concerto. Tickets in Orch. or 1st Bal. at $7.50, $6.50, $5.00; 2nd Bal. $4.00, $3.00 are available at the box office window.

13, 14, 15 *Czechoslovakia and the Ukraine* 8:15 p.m. Friday and Saturday, 2 and 5 p.m. Sunday. Narrated by Clay Francisco, this is the fourth presentation in the Bushnell Course of Film Lectures in full color. Individual tickets for Orch. or 1st Bal. at $1.65, $1.32, 99¢; 2nd Bal. 99¢ are available at the box office window.



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Saturday

Feb. 21

8 P. M.

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with

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14, Young People's Concert by the Hartford Symphony Orchestra, Saturday at 11 a.m., featuring the Heiken Marionettes portraying Peer Gynt, the headstrong youth, the Troll King's daughter, and other fanciful creatures in Grieg's masterpiece. Individual general admission tickets at $1.50 each are now available at the box office window. (For more on the Heiken Marionettes, see page 13 of this issue.)

18, Aetna Men's Club at 7:30 p.m. Wednesday, will present a program for members of the club and guests.

20, Cleveland Orchestra, George Szell, Conductor, in the final Bushnell Symphony Series concert Friday at 8:15 p.m. will feature Bruckner's Symphony No. 8 in C minor. Tickets in Orch. or 1st Bal. at $6.75, $6.00, $5.50; 2nd Bal. $4.50, $3.50, $3.25 are available at the box office by mail order only until February 6 when window sale begins.

21, Connecticut Opera at 8:00 p.m. Saturday will present Rossini's "The Barber of Seville," with Colette Boky, Pierre Duval, and Italo Tajo. Tickets in Orch. at $10, $9, $8; 1st Bal. $10, $9, $8, $7; 2nd Bal. $6, $4.50, $4 are available at the box office by mail order only until February 7 when window sale begins.

22, Daytona 500, closed circuit television, will be shown Sunday from 12 noon to about 4 p.m. All tickets will be $7.70 including tax. Watch this column and the newspapers for announcement of start of ticket sale.

25, 26, Man of La Mancha, at 8:30 p.m. Wednesday and Thursday evenings only. Winner of the N.Y. Drama Critics Circle, Tony Award, Outer Circle, Variety Poll, and Sat. Review awards, the musical stars David Atkinson, Natalie Costa, and Louis Criscuolo. Tickets for Orch. or 1st Bal. at $6.60, $6.00, $5.00, 2nd Bal. $3.85, $3.30, $2.75, are available at the box office by mail order only until Feb. 11 when window sale begins. When writing for tickets, please be sure to state which evening is desired.

Elsewhere: Music

Bristol Junior Woman's Club together with the Bristol Education Association on Feb. 7 and 8, at 2:30 p.m., will sponsor a Special Children's Theatre Production featuring two musicals, "Hansel and Gretel" and "Archy and Mehitabel," at Memorial Boulevard School in



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Congregation Beth Israel at 8:15 p.m. Feb. 14 will feature Cantor Arthur Koret and Sandra Wrubel, soprano, Richard De Rosa, composer-pianist, Jeremiah Griffin, Tenor, in a Musical Evening. 701 Farmington Ave., West Hartford.

Connecticut College Artist Series at 8:30 p.m. Feb. 3 will present a recital with Albert Fuller, Harpischordist, in Palmer Auditorium, Connecticut College, New London. For ticket information contact the Artist Series, Box 1230, New London, Conn. 06320.

Hartt College Events: Feb. 2 at 8:30 p.m., Winter Chamber Music Concert presents the Hartt String Quartet with John Wummer, Flute, performing works by Mozart, Piston, Bloch, in Millard Auditorium, $2.00 contribution, Students $1.00; Feb. 8 at 4:00 p.m., Ars Nova Early Music Ensemble in Berkman Recital Room; Feb. 8 at 7:00 p.m., Pre-Opera lecture, "Medea," sponsored by Hartt Opera-Theater Guild, in Berkman Recital Room; Feb. 8 at 8:00 p.m., Greater Hartford Youth Orchestra, Bernard Lurie, Conductor, in Millard Auditorium. Contribution $.75.

Musical Club of Hartford, Inc. at 10:30 a.m. Feb. 12 will sponsor a concert by Sandra Carlock, pianist, in the Tower Auditorium, Hartford Insurance Group. Tickets at $2.00 will be available at the door.

New Britain Symphony, Jerome Laszloffy, conductor, with cellist Lawrence Foster, guest artist, will present a concert at 8:15 p.m. Feb. 8 in Welte Hall, New Britain. Tickets at $3.50 for adults, $1.50 for students are on sale at the box office. For further information phone 229-2078.

New Haven Symphony Orchestra, Frank Brieff, conductor, David Oistrakh, violin soloist, at 8:30 p.m. Feb. 3, will present a concert in Woolsey Hall, New Haven. For ticket information call 776-1444.

New Haven Symphony Orchestra's Chamber Players, Frank Brieff, conductor, at 4:00 p.m. Feb. 15 will present a program featuring Robert Bloom, oboist, at Sprague Hall, New Haven. For further information call 776-1444.

St. Joseph College at 8:15 p.m. Feb. 9 will present Woodward Waescher, bass, and Norman Slade, pianist, in a voice recital in the Crystal Ballroom, Mercy Hall. Open to the public without charge.



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Theatre

Hartford Stage Company until Feb. 15 continues its production of Nichol's "Joe Egg" at the Kinsley Street theatre. Tickets $3.50 to $5.95; student tickets $1.50 and $1.75.

Long Wharf Theatre Feb. 6-28 will produce an adaptation of Oscar Wilde's comedy "Lord Arthur Savile's Crime." For further details contact the theatre at 222 Sargent Drive, New Haven. Telephone 787-4282.

Long Wharf Children's Theatre Feb. 7 and 14 at 1:30 p.m. will produce "The Thief of Beautiful Things." For ticket information on this "play of the month" write to the theatre at 222 Sargent Drive, New Haven, Conn. 06511, or phone 787-4282.

Yale School of Drama at 8:00 p.m. Feb. 10-14 will present Bouccicault's "The Poor of New York," directed by Kenneth Cavander, at the University Theatre, 222 York Street, New Haven. For ticket information call 562-9953.

Miscellaneous

Antique Auto Museum at Slater Street, Manchester, is open Saturdays and Sundays 10:00 a.m. to 5:00 p.m. with an exhibition of 26 cars, representing the collections of Edgar H. Clarke and Charles S. Burr. Admission $1.00 adults, .50 children under 12.

Connecticut Historical Society Feb. 3 8:15 p.m. will show two 16 mm color sound films — "Washington Crossing the Delaware," and "Gunsmith of Williamsburg," at Hoadley Auditorium, 1 Elizabeth Street, Hartford. Open to the public.

Greater Hartford Flower and Garden Show Feb. 3-8 will be held at the Hartford State Armory.

Greater Hartford Jewish Community Center at 9:00 p.m. Feb. 7 will show the film "Pierre Le Fou," directed by Jean-Luc Godard, Center Theatre, 335 Bloomfield Ave., West Hartford. Open to the entire community.

Service Bureau for Women's Organizations Feb. 5 and 19 from 10:15 a.m. to 2:00 p.m. The Annual Education Forum will feature outstanding speakers to discuss "New Concepts in Education." For further information call the Bureau at G. Fox and Co., 249-9711, Ext. 501.



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Cheney Homestead with furnishings of excellent 18th and 19th Century Queen Anne, Chippendale and Hepplewhite styles has recently been restored. It is open to the public at 233 South Main Street, Manchester, Thursdays and Sundays from 1:00 to 5:00 p.m.

Gengras Planetarium offers a program "The Red Planet — Mars," a story of the solar system's planet number four and man's exploration of the possible answers to some of its mysteries, at the Children's Museum, 950 Trout Brook Drive, West Hartford, Fridays at 8:30 p.m., Saturdays at 1:30, 2:45 p.m., and Sundays at 1:30, 2:45 and 4:00 p.m., through the end of February.

Mansfield Historical Society, in conjunction with the University of Connecticut, continues until Feb. 20 its exhibit of furniture and furnishings of the early settlers of Mansfield, at Jorgensen Exhibit Hall, Storrs, Connecticut. For further details call Mrs. Kenneth Kinney, Exhibit Chairman, Mansfield Center.

New Britain Museum of American Art Feb. 7 through March 8 will present a three man exhibit: William Abbe, Charles Ramsey, Jr., and Henry Sage Goodwin. 1-5 p.m. daily except Mondays and holidays. No admission charge. 56 Lexington Street, New Britain.

Wadsworth Atheneum events: through Feb. 5, 19th century costume collection in the Austin Gallery; Feb. 11 at 8:00 p.m., Deborah Hay Dance Performance in the Austin Gallery with tickets at $3.00 available at the Avery Box office; Feb. 17 at 7:00 and 9:00 p.m., New Line Cinema (first of series of three) "The End of August at the Hotel Ozone," in the Avery Theatre. Single seats at $2.00; Series tickets at $5.00 are available at the Atheneum Shop or at the Avery Box Office evening of showing.

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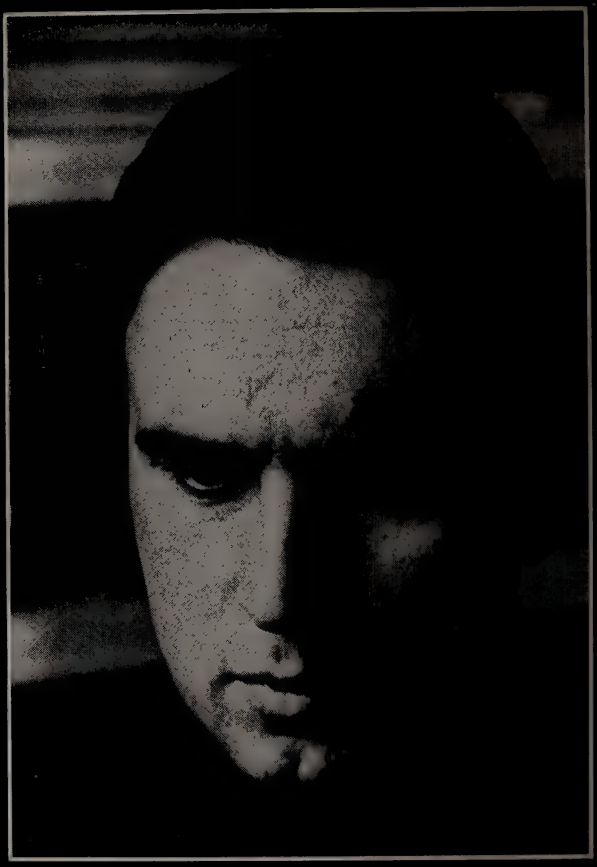
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CLAUDIO ABBADO, *Conductor*

PROGRAM

PROKOFIEV **Symphony No. 3, Op. 44***
Moderato
Andante
Allegro agitato
Andante mosso

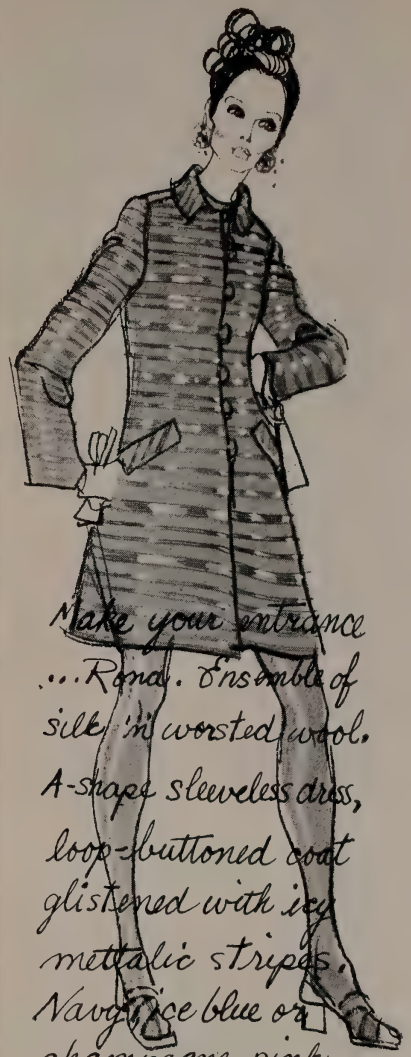
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Nuages (Clouds)
Fetes (Festival)

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Notes on the Program

By JOHN N. BURK

Sergey Prokofiev
SYMPHONY NO. 3, OP. 44

Prokofiev was born in Sontsovka, Russia, on April 23, 1891; he died near Moscow on March 4, 1953.

Prokofiev's Third Symphony was completed at Paris November 3, 1928. The first performance was given May 17, 1929 in Paris by the *Orchestre Symphonique* under the direction of Pierre Monteux. The Symphony is based on thematic material contained in Prokofiev's opera, *The Flaming Angel.* Regarding this Symphony we quote from a very valuable book: *Prokofiev,* by Israel V. Nestyev, published by Stanford University Press, 1960.

"When it became clear that *The Flaming Angel* would not be produced, Prokofiev decided to use the music from it for a symphonic suite. During the summer of 1928, however, the suite blossomed into a large four-movement symphony (the Third). Although this symphony is based on themes from *The Flaming Angel,* it is an independent nonprogram work and not a symphonic embodiment of the opera's story.

"The Third Symphony is the most dramatic of Prokofiev's four early symphonies. After the witty and elegant *Classical Symphony* and the harsh, constructivist Second compounded of 'iron and steel,' Prokofiev created a symphonic drama, very complicated in its musical language and filled with hauntingly expressive images.

"In the first movement, a sonata allegro with an introduction, three sharply contrasting themes are developed: the first two are those of Renata's mental anguish in *The Flaming Angel* — the chromatic *ostinato* theme of the introduction (her despair), and the agitated melody of the main theme (the leitmotiv of her love for Madiel). Completely different in character is the quiet, confident subordinate theme (the theme of Ruprecht the Knight in the opera). The development section, filled with darkly raging sounds, repeats almost entirely one of the opera's entr'actes. The suffering and pain in this music are presented with expressionistic emphasis in strident dissonances and complex counterpoint.

"In sharp contrast to the first movement is the mystical, other-worldly Andante, with its archaic, diatonic quality (taken from one of the episodes in Act V of *The Flaming Angel* depicting Renata's emotions in the convent).

"According to the composer, the tempestuous motion of the demonic Scherzo (the third movement) was suggested by the finale of Chopin's B-flat minor Sonata. But here the image of a terrible whirlwind is intensified many times by a chaotic torrent of orchestral sounds, which give an overpowering energy to this frenzied music. Only in the middle section do we find a more peaceful theme, echoes of which are heard later in the reprise.

"The finale brings back the dark world of medieval mysticism with images of suffering, torture, and monstrous exorcisms. Funereal rhythms contrast with tense, piercing themes. The calmest of the finale's three themes is related to the music of the Andante. In the recapitulation the composer returns to the subordinate theme of the first movement, combining it with the basic theme of the finale."

Claude Debussy
NOCTURNES

Debussy was born in St. Germain (Seine-et-Oise), France on August 22, 1862; he died in Paris on March 25, 1918.

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REVISED PROGRAM

DONATONI — Puppenspiel (Puppet show) no. 2 for flute, piccolo and orchestra

DORIOT ANTHONY DWYER *flute and piccolo*

PROKOFIEV — Symphony no. 3 op. 44*

Moderato
Andante
Allegro agitato
Andante mosso

intermission

SCHUMANN — Symphony no. 4 in D minor op. 120*

Ziemlich langsam – Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam – Lebhaft

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THE SOLOIST



Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER, came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also appeared as soloist with the Orchestra on many occasions.

FRANCO DONATONI

Puppenspiel (Puppet show) no. 2 for flute, piccolo and orchestra

Program note by Andrew Raeburn

Donatoni was born at Verona, Italy, on June 9 1927. He composed *Puppenspiel no. 2* in 1965. It was dedicated to the flutist Severino Gazzelloni. The first performance was given at Valdagno, Italy, on September 17 1966; the conductor was E. Gracis.

The instrumentation: flute and piccolo solo; 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, percussion, 12 violins, 6 violas, 4 cellos and 2 double basses. (The players in the string sections have solo parts.) There are 3 percussion players: the first plays 4 bongos, 1 suspended small cymbal, 1 small triangle, maraca (a shaken gourd), guïro (a notched gourd scraped with a stick) and bells; the second plays 4 temple blocks, 1 suspended medium cymbal, 1 medium triangle, suspended bamboo sticks, guïro and 4 bells; the third plays 4 cow bells, 1 suspended large cymbal, 1 large triangle, frusta (a whip played by slapstick) and bells.

Donatoni, who is a violinist as well as composer, studied first in Milan, then in Bologna, where he was awarded his diploma in 1951. Later he attended Ildebrando Pizzetti's masterclasses at the Santa Cecilia Academy in Rome. In 1955 he became instructor at the Giuseppe Verdi Conservatory in Milan, a post he still holds. His early works have been described by his compatriot Luigi Nono (whose opera *Intolleranza* was given in Boston three years ago) as 'nothing more than disarming pieces à la Bartók'. Nevertheless the Concertino for strings, wind and percussion, written in 1952, won a prize from Radio Luxemburg, and Donatoni has won several international awards since, another from Luxemburg in 1953, from the I.S.C.M. Rome in 1961, a Marzotto prize in 1966 for *Puppenspiel no. 2,* and a Koussevitzky award in 1968. Other early works included a Concerto for bassoon and strings, a biblical cantata *The book with the seven seals,* a Violin concerto written for

Joseph Szigeti, and a ballet *The lantern* which was produced in 1957 at La Scala, Milan. He absorbed contemporary techniques, 'and finally', in Nono's words, 'in the Second quartet for strings they were adopted wholeheartedly.' He came under the influence of Stockhausen. 'For the Fourth quartet,' writes Nono, 'there is no score, only individual parts. In these are notated three circuits, or series of instrumental modalities: upon these, chance techniques operate by means of the silent reading of a newspaper. . . . This is certainly "dizzy music" in the broad sense of Emily Dickinson.'

The composer has written the following note about *Puppenspiel no. 2:* 'The composer is convinced that this is only the first attempt — the beginning of a period of research, therefore — in the re-examination of the traditional resources which the past, remote and recent, offers the musician. It is, thus, a question of a summing up which will substantiate the falsity of the relationship which the musician establishes with his own resources. To which he should add: "Such as these resources are." Moreover, he would want sound to perform like an actor, to mimic its own functions, just as a theatrical performance is a simulation of the reality represented. Therefore, he does not reject the basest means, convinced as he is that action — blind, obtuse and impotent — on any material whatsoever is the ultimate (and only) gesture which he must continue to fulfill; he disengages himself from this gesture, at the same time attaching to it its own justification. Action: not what action promotes but the necessity which it obeys, carrying within itself its own unique possibility of satisfaction.'

Donatoni's two pieces with the title *'Puppenspiel'* have been inspired by Heinrich von Kleist's *Über das Marionettentheater (On the marionette theatre),* which first appeared in the *Berliner Abendblätter* in December 1810. There are three principal arguments in Kleist's essay: first, he believes that man's gracefulness is beautiful when it is instinctive; when any action or movement becomes self-conscious, the gracefulness is lost. Second, puppets illustrate the gracefulness of man and are therefore beautiful; the puppet master controls the puppet on its center thread, i.e. its center of balance, but all its other movements, though dependent on the center thread, are nevertheless 'instinctive' and therefore graceful and beautiful. Third, Man fell from Grace (Paradise) at the moment at which he became self-conscious.

How far Kleist is reflected in the music of *Puppenspiel no. 2* is hard to say. One takes the solo flute and piccolo to represent the gracefulness of the puppet and the Grace of Man, pitted against the orchestra, which one believes to represent the loss of instinctiveness or the fall from Grace. But one had better not carry the parallels much further. How, for instance, does one explain the first tentative entry of the solo flute after a long diminuendo in the orchestra, which Martin Cooper described as 'a cruel joke more at his [the soloist's] expense than the listener's'? Are the 'eruptions' of the *Dies irae* meant literally to portray the misfortune of the loss of 'instinct'? The listener must first decide whether these thoughts are relevant to the music, and, if they are, whether they have any validity.

Writing in *The Daily Telegraph* last September 1 after a performance which had been given two evenings earlier at the Usher Hall, Edinburgh, by Severino Gazzelloni and the London Symphony Orchestra, conducted by Claudio Abbado, Mr Cooper observed: 'The work is in effect a flute concerto and exploits every feature of the instrument's character. Not only in fast staccato passagework and the extreme difference of quality in the upper and lower ranges, but the disembodied, unhuman melodic potentiality which made earlier composers choose the flute as natural rival-partner to the soprano voice in decorative passages. . . . [After the orchestral introduction] each of the succeeding sections showed brilliant invention of figuration and an unfailing light hand in designing orchestral textures which, though by no means flimsy, always allowed the solo instrument to dominate the picture. The exchange of flute for piccolo in the third section ensured a moment of contrast not easy to obtain otherwise.' Commenting on the same performance, Conrad Wilson wrote in *The Scotsman:* 'Though the exact implication of the title of Donatoni's score was not made plain — nor could one more than guess why the theme of the *Dies irae* erupted from time to time from the depths of the orchestra — it proved a captivating piece of musical pop art, in which the tones of Mr Gazzelloni's flute and piccolo gleamed and twitched amid a deliberately blurred, muted orchestral accompaniment which every so often came suddenly and sharply into focus.'

The translation of the quotations from Luigi Nono is by William C. Holmes; of Franco Donatoni's note by William Routch.

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FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

hearing Debussy's first purely orchestral work, *Prelude a l'apres-midi d'un faune*, before his *Nocturnes* were made known. The *Nocturnes*, composed in the years 1897-99, were but an interlude in Debussy's labors upon *Pelleas*, which had occupied the composer since 1892 and went unperformed until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *Faune*, set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The *Nocturnes* were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarme and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulae of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his aerial sound structures with all the freedom which the *tachistes*, dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction 'nocturne,' which no more than points the composer's purpose of evoking a mood.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the *'Nocturnes'*:

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immut-

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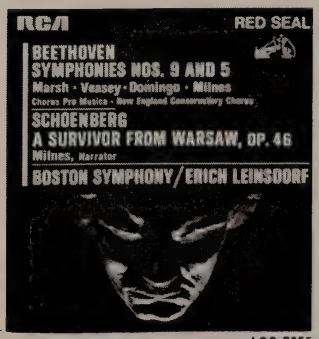
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table aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *Fetes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same.

ROBERT SCHUMANN
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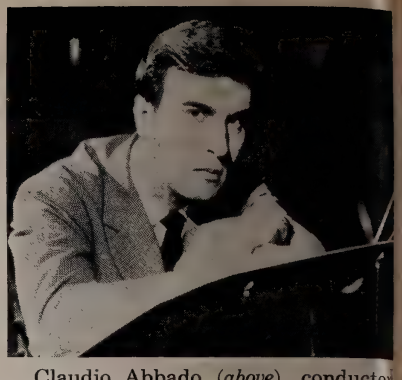
Schumann was born in Zwickau on June 8, 1810; he died in Endenich on July 29, 1856.

Schumann wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition.

The Symphony in D minor is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later.

The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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Claudio Abbado (*above*), conductor of tonight's performance of the Boston Symphony, studied piano and composition at the Verdi Conservatory in his native Milan and conducted the Vienna Academy there.

Among his more notable achievements and positions have been: Koussevitzky Award at the Berkshire Music Center, 1958; First prize in the Mitropoulos Competition and a year as an assistant conductor of the New York Philharmonic; permanent conductor of La Scala in Milan; and numerous guest engagements.

COA Debut for Miss Boky

The Connecticut Opera's Feb. 21 production of "The Barber of Seville" will bring to Hartford for the first time Miss Colette Boky, a leading soprano of the Metropolitan Opera. Singing opposite her will be Canadian tenor Pierre Duval, making his fourth appearance here, and Italo Tajo, world-renowned bass, who will also make his local debut. The curtain rises at 8 p.m.

Born in Montreal, Canada, and graduated from Toronto's Royal Conservatory in 1962, Miss Boky quickly became a frequent performer at the Vienna Volks Oper, the Bremen Opera, Munich's Theatre Cuvillies, Paris' Odeon Theatre de France, and the Geneva Opera. She made her Metropolitan Opera debut as Queen of the Night in Marc Chagall's production of Mozart's "The Magic Flute." In a relatively few years Miss Boky has developed a repertory artists her seniors cannot claim. She has mastered in the original languages some 34 leading roles in 31 operas, and has achieved an equally impressive repertory in the fields of oratorio and solo recital.

Pierre Duval, a specialist in Bel Canto, won critical acclaim last season when he appeared here as the Duke of Mantua in "Rigoletto." He made his operatic debut in 1962 with Teatro del Opera di Roma in "Rossignol." Since then he has performed in Spain, Portugal, South Africa, and the United States.

Bass Italo Tajo serves presently as Associate Professor of Voice and Opera and Bass-in-Residence at the College-Conservatory of Music of the University of Cincinnati. He has sung in every principal opera house in the world, boasting an operatic repertoire of more than 160 roles in Italian, English, French, and Spanish.

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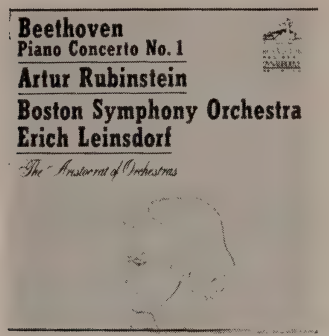
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Artur Rubinstein .

At press-time the august Mr. Rubinstein had not yet responded to his agent's request for program materials for his Hartford date. As the program director for Hurok (his agent) put it, "He's such a grand and delightful gentleman, I simply won't push him for it. Besides, you know, it doesn't really matter. He could play 'Comin' through the Rye' and people would just love him for it." Here, then, in lieu of program notes, are a few biographical notes:

Artur Rubinstein was born January 28, 1889 in Lodz, Poland, the youngest, by nine years, of seven children. He was, to quote him, "the Benjamin of my father."

At eleven, he made his formal debut in Berlin, playing the Mozart Concerto in A major, with his musical godfather, Joachim, conducting the orchestra.

Rubinstein, a stripling of sixteen and already a specialist in Chopin, Beethoven, Brahms and Liszt, came first to America in January, 1906, under the auspices of William A. Kanbe. At the time, Charles Henry Meltzer wrote of him, "He has the intelligence of maturity and the wit of a 'boulevardier'." His first American tour appearance was in Philadelphia with the Philadelphia Orchestra. He played the E Minor Concerto of Chopin.

During this tour, lasting three months, he gave forty-four concerts. After leaving America, Rubinstein gave no concerts for several years. When he reappeared in Berlin in 1910 he was asked where he had been and what he'd been doing. He replied, "Oh, I have been dead for a few years!"

Actually, he had spent those years in Paris devoted to incessant study, or, (to quote him) "to hurdling the greatest obstacle in the path of a prodigy, that of shedding my immaturity." He succeeded in planting his feet firmly in the music of the classic

and the moderns and establishing his personal and pianistic freedom.

He concertized extensively throughout Europe during the next half-dozen years.

For his Vienna debut, he had ordered a Bechstein piano. This greatly upset the eighty-five-year-old Ludwig Boesendorfer (the Steinway of Vienna) who came out of retirement to gaze upon this strange pianist who preferred a Bechstein to a Boesendorfer. After the concert, the old man pressed the pianist's hands, saying, "These hands could make a washboard sing, so why not a Bechstein?"

By 1914, he had finished a tour of all the major cities on the Continent, winding up in London just as the war started. Although he wanted to join the Polish legion, his knowledge of languages (he speaks eight fluently — English, Polish, German, Russian, French, Italian, Spanish, and Portugese) made him more valuable at headquarters as an interpreter.

On the eve of his departure for Europe after an American tour in 1919, Rubinstein said to an interviewer: "Stravinsky, Debussy, and Ravel have influenced me a great deal. Stravinsky writes in the Russian idiom, but his ideas are world ideas I shall be glad to go to Europe for a while. In London I expect to meet that wonderful writer, Joseph Conrad, who was born a Pole, but is one of the greatest masters of the English language. I am tremendously proud of him." The interviewer remarked that Conrad must also take pride in his countryman's, Rubinstein's, accomplishment. Rubinstein replied, "What is a mere pianist beside a Conrad?"

In 1932 Rubinstein married Aniela Mylnarski at a fairy-tale wedding in London attended by celebrities in music, art, literature, and diplomacy. Their daughter, Eva, was born in Buenos Aires the following year; a son, Paul, in Warsaw in 1935; Alina and John Arthur arrived in Hollywood in 1945 and 1946 respectively.

In 1946, the most international of all living artists, friend of royalty and toast of their courts, Rubinstein became a U.S. citizen. A sincere and passionate democrat, he takes more pleasure in the simple document that officially makes him an American than he does in any decoration or citation he has ever received.

Rubinstein returned to his native Poland in 1958 after a 20 year absence and won from a weeping audience in Warsaw the second standing ovation in Polish history. The first had gone to Paderewski.

Returning to the Soviet Union in 1964 after an absence of nearly 30 years, Rubinstein played a series of six recitals in Moscow, Leningrad, and Kiev. Received by wildly applauding throngs, including all the leading figures in Soviet musical and cultural circles, the pianist scored one of the greatest triumphs of his career. When admirers in his dressing room after the concert told him they had heard him during his last concert tour there in 1935, Rubinstein said, "I have made progress since then. I have the Americans to thank for that. They want perfection."

Said Howard Taubman of the *New York Times:* "Artur Rubinstein belongs to the grand line of pianists. In an era of violence and neuroticism, he is a shining example of the civilized universal man. Although he is a naturalized American, he is a citizen of the world. His passport is not only music but also his wide culture, his relish for humanity, his capacity for understanding and laughter."

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Curtain Talk

London Opera Singer Jean Buck has what might be called a highly illuminating voice. Every time she hit a high note during her recent performance of "The Turn of the Screw" at the Sadler's Wells Theater, the house's emergency lighting gas jet in the dress circle flared from a dim pilot blue to a brilliant white that lighted up the entire auditorium. Gas experts said the emergency instrument was sensitive to high frequencies.

* * *

The old Ziegfeld Theater opened in 1927 by Florenz Ziegfeld to show off his extravagant musicals was torn down three years ago. In its place a New Ziegfeld Theater recently opened. Curtains, lights, lamp lenses, sound system, air conditioning, doors and most everything that can be computerized has been. Said Ziegfeld's daughter, Mrs. Patricia Z. Stephenson, "progress seems to do nasty things to tradition, doesn't it?" She added, however, "A lot of love has been poured into it I'm sure Daddy would have approved"

* * *

New York City Mayor John Lindsay served recently as guest narrator for an 11 a.m. performance for some 2,000 school children of Charles Dickens' "A Christmas Carol." Orson Bean played Scrooge. Quipped Lindsay, with a smile, as he left the performance for a negotiating session with the transit unions, *"There, I* will play Scrooge!"

* * *

A Kent, England, theatre celebrating its 21st anniversary, chose to do it in the style of the 1920's — with a 1925 play called "The Ghost Train" and 1920 prices at the theatre's bar. Theatre bar patrons celebrated too, running the house $300 into the red!

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A children's version of Peer Gynt, especially adapted to capture the mountain mystique and beauty that Grieg put into the music he wrote for Ibsen's play, while eliminating the original blood, gore, and sex, will be presented on Bushnell's stage February 14 by the Heiken Marionettes and the Hartford Symphony.

Pictured above is Judy Heiken, flanked by the Sorcerer and his apprentice. For 17 years the Heiken Marionettes have prospered as a family enterprise of Mr. and Mrs. Jack E. Heiken and their daughter, who joined them as a "professional" at the age of six.

The Heikens build their own puppets, write both book and musical backgrounds, and construct all their own scenery and stages.

From their workshop in Indianapolis they have, utilizing some one thousand puppets, produced a regular weekly TV program for the past four years. Ten TV specials have provided them opportunity to give special performances.

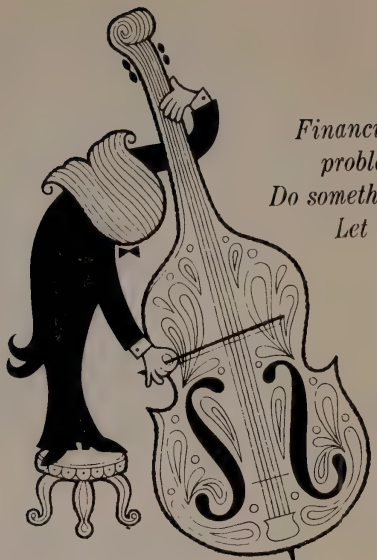
The demand for their work has taken them through 25 states to do special children's puppet playhouses as well as workshops for adults on such subjects as "Creativity in Communicating with Children."

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Mr. Francisco's travels have taken him to many parts of the world, including a 10,000 mile photographic journey through the Soviet Union. The material thus gathered is used in films not only for lecture purposes but for television and educational use as well.

Before turning to photography full time, Mr. Francisco published the West Coast edition of *Playbill*. For six years prior to that he was associated with Time, Inc.

He received a degree in public relations from the University of Missouri in 1948 after returning from service in World War II.



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MUSICAL FANTASIES PERPETUATED AS FACT

By NICOLAS SLONIMSKY

Mr. Slonimsky is a noted musicologist as well as one of the most celebrated lexicographers of the Twentieth Century. He has carried out research in all corners of the globe, digging up innumerable obscure, forgotten or falsified bits of information. As the reader will witness below, he has an unusual talent for spicing up the often bland presentation of the facts of music history.

Samuel Johnson defined a lexicographer as a harmless drudge. He was wrong. A lexicographer can be quite harmful, particularly if he works in the field of biography.

I ought to know, for I have been engaged for years in dredging up facts and circumstances of musical lives for my various dictionaries and encyclopedias. Quite a few disconcerting bits of information may be brought to the surface in the process. The embarrassed lexicographer wonders whether he should publish drab facts or attractive fantasies, for the true lives of most musicians are quite different from the image seen through the rainbow colored prism of romantic biography.

Mozart biographies tell the heart-rending story about his funeral during a snowstorm. The snow was so heavy, we are told, that Mozart's friends abandoned the funeral procession one by one, until no one was left to accompany Mozart to his grave. It is odd that none of Mozart's early biographers, not even Nissen who married Mozart's widow, ever mentioned the snowstorm.

The story first appeared in a Vienna newspaper in January 1856, obviously fitted to the centennial of Mozart's birth. It was anonymous, signed simply "A man of the People." In the characteristic manner of romantic fiction the article recounted the events of Mozart's last weeks of life, including some private thoughts of the keeper of Mozart's favorite inn.

But the story was written 64 years after Mozart's death, and even assuming that the innkeeper was a very young man at the time, he would have been pushing 90, in 1856. The truth must have been quite different, the Mozart centennial was close at hand and the editor of the paper must have decided to observe it by publishing an exciting story about Mozart. The snowstorm was part of the melodrama.

Getting suspicious, I took a long chance and inquired at the Zentralanstalt für Meteorologie und Geodynamik in Vienna about the weather conditions on the day of Mozart's funeral, December 6, 1791. Amazingly enough, a record existed for that distant date, and I received a copy. The average temperature was mild for a December day, 3 degrees above zero Reaumur, that is, about 38 degrees Fahrenheit.

There was a weak east wind and a little drizzle in the morning accompanied by some fog. There was no heavy precipitation of any kind, and snowfall could not have taken place at that temperature. Mozart's early death was tragic, but the storm was staged needlessly. I published my findings with excusable glee. A series of revisions in Mozart biographies and general encyclopedias is now to be expected.

Every music lover knows the story of Beethoven's "Eroica" Symphony. As it is usually told, Beethoven dedicated it to Napoleon, but was outraged when the news arrived in Vienna that Napoleon had proclaimed himself Emperor. "So he is a tyrant like the rest of them!" he exclaimed. He tore up the dedication page, threw it on the floor and trampled on it. A fine story demonstrating Beethoven's democratic ideals, but unfortunately it does not stand up.

The title page of the "Eroica" is extant, and widely reproduced in facsimile. In it the dedication is laboriously crossed out in ink, showing that Beethoven was quite in possession of his faculties when he decided to take Napoleon's name off. As a matter of fact, Beethoven referred to the "Eroica" as "Bonaparte" Symphony in a letter to his publishers written several months after Napoleon's proclamation of the Empire.

The story of Beethoven's emotional outburst appears for the first time in the

continued on page 12



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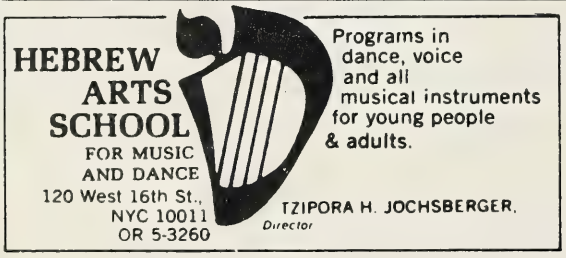
MOZART: Lucio Silla, K. 135. Cast: Fernando Ferrari (Lucio Silla), Fiorenza Cossotto (Cecilio) Dora Gatta (Giunia), Anna Maria Rota (Cinna), Rena Gary Falachi (Celia), Luigi Pontiggia (Aufidio). Angelicum Chamber Orchestra and Polyphonic Chorus of Milan, Carlo Felice Cillario conducting. Chorus director: Giulio Bertola. RCA VICS-6117.

Though identified here as a drama set to music, "Lucio Silla" follows the dictates of opera seria and represents a milestone of the young Mozart, who composed it in his seventeenth year, the third of three works written and performed in Milan. Its greatest shortcoming lies not in the music but in the book, a rather hackwritten text by Giovanni de Gamerra based on a poorly motivated plot supposedly derived from Roman antiquity. The leading role, Cecilio, originally intended for the great castrato, Venanzio Rauzzini, becomes in this recording the vehicle for the mezzo soprano Fiorenza Cossotto, who sings it ravishingly well. The supporting cast all acquit themselves most honorably and at times superbly. Though the score only foreshadows the great operatic achievement of Mozart, it already reveals many of the formal and vocal devices which we identify with his best. As yet, the music does not build to sufficient heights dramatically, the almost unrelieved succession of recitatives, arias and orchestral interludes tending to a certain sameness for the modern ear. Yet it scintillates with many brilliant moments, for after all it is Mozart.

VERDI: Aïda. Cast: Leontyne Price (Aïda), Rita Gorr (Amneris), Jon Vickers (Radames), Robert Merrill (Amonasro), Giorgio Tozzi (Ramfis), Plinio Clabassi (King of Egypt), Frank Ricciardi (Messenger), Mietta Sighele (Priestess). Rome Opera House Orchestra and Chorus, Georg Solti conducting. Chorus master: Giuseppe Conca. London OSA-1393.

Now that the Metropolitan Opera, enfin, has opened a truncated season with Verdi's time-ordained spectacular featuring the latter-day Aïda of them all, Leontyne Price, let us (not too envidiously) hear the same diva in an utterly sumptuous performance of the same opera recently recorded in Rome under the driving baton of Georg Solti. The emphasis is on opera at its grandest, replete with the color and excitement of an old Egypt that never was except as reconstituted by the fertile musicality of an Italian genius of the nineteenth century. Emotions are unfalteringly projected by a cast which knows its business and performs it with brio. Solti's dynamism keeps the proceedings on the move, almost relentlessly but always with heart. Since there is little in "Aïda" which requires subtlety of sentiment, what more should one ask?

continued on page 10



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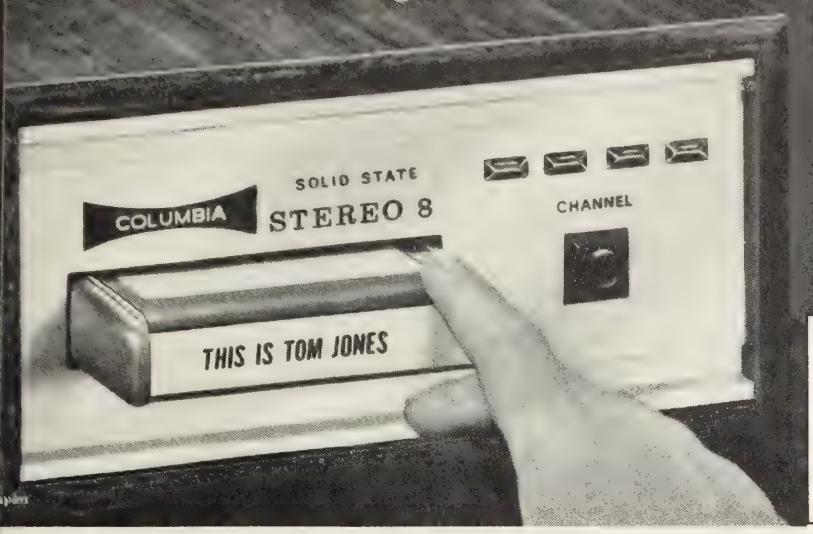
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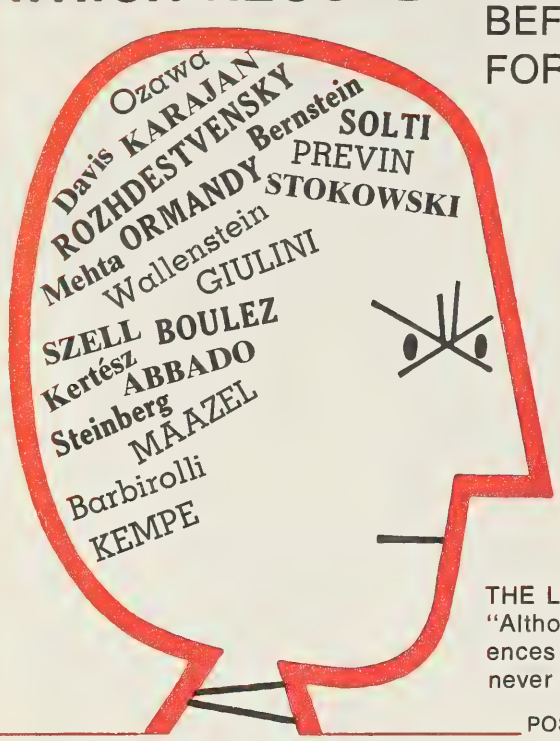
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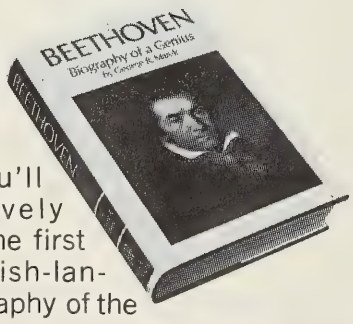
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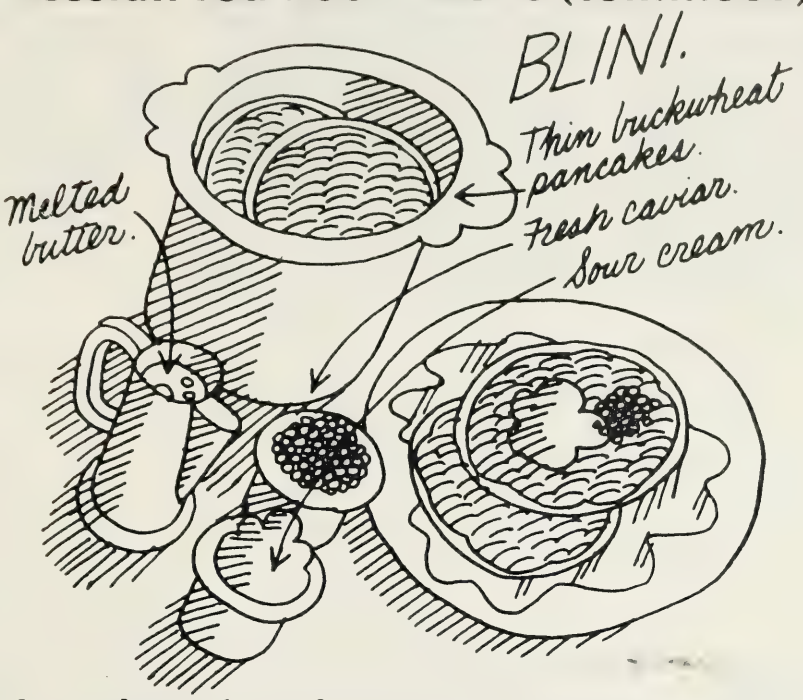
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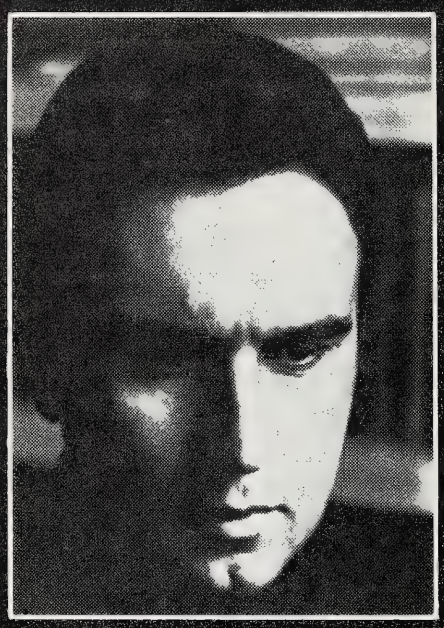
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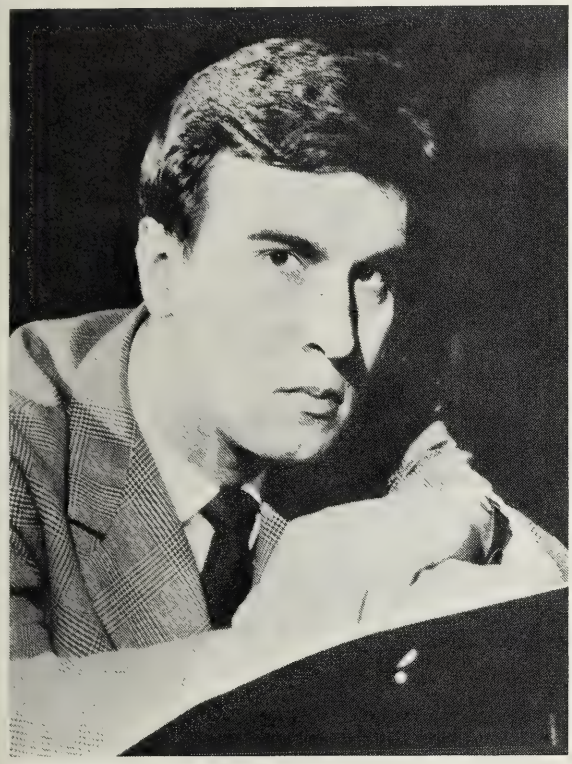
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CLAUDIO ABBADO was born in Milan, Italy, in 1933. He studied piano and composition at the Verdi Conservatory of his native city, and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958 and five years later won a first prize in the Mitropoulos Competition, which gave him a year with the New York Philharmonic as one of the assistant conductors. In 1964 Herbert von Karajan heard him at the RIAS Festival in Berlin and invited him to appear at the Salzburg Festival the following year, and to conduct the Berlin Philharmonic. Successes followed quickly: Claudio Abbado was named permanent conductor of La Scala in Milan, the first man so honored since Guido Cantelli nine years earlier. Engagements followed with other leading opera companies and orchestras, the Metropolitan Opera, the Royal Opera House, Covent Garden, the Vienna Philharmonic, the New Philharmonia of London, the Los Angeles Philharmonic, the Philadelphia Orchestra and the Cleveland Orchestra among them. Claudio Abbado has made many recordings on the London and DGG labels.

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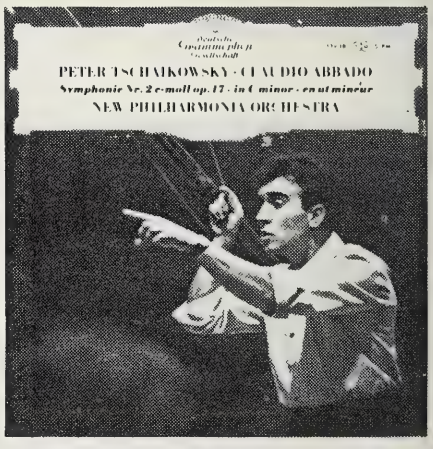
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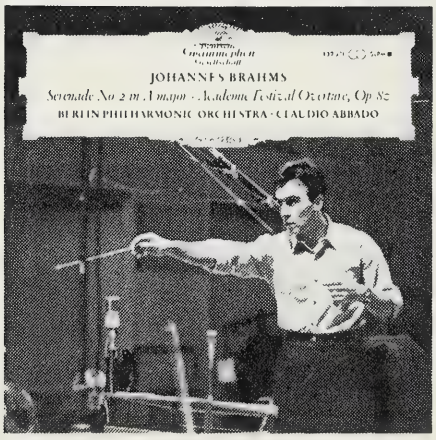
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THE MAIN HALL

Monday, **February 9, at 8:30.** The Cleveland Orchestra, George Szell, conductor. Janet Baker, soprano. Richard Lewis, tenor. Works of Schubert, Mahler.

Wednesday, **February 11, at 8:30.** The Cleveland Orchestra, George Szell, conductor. Bruno Leonardo Gelber, piano. Works of Beethoven, Haydn, Brahms.

Thursday, February 12, at 2:30. WNYC Annual American Music Festival.

Thursday, February 12, at 8:30. The Cleveland Orchestra, George Szell, conductor. Lynn Harrell, cello. Works of Berlioz, Schumann, Sibelius.

Friday, February 13, at 8:00. American Opera Society. "La Fille du Regiment" by Donizetti.

Saturday, February 14, at 8:30. Anna Moffo, soprano. Orchestra conducted by Anton Guadagno.

Sunday, February 15, at 3:00. Youth Symphony Orchestra of New York, Isaiah Jackson III, conductor. Uri Mayer, viola.

Sunday, February 15, at 8:30. Clark Terry and Orchestra. Jazz Concert.

Monday, February 16, at 8:30. The Cleveland Orchestra, George Szell, conductor. Zino Francescatti, violin. All Beethoven program.

Tuesday, February 17, at 8:30. American Premiere "This Means That" by Luciano Berio.

Thursday, February 19, at 8:30. Rafael De Alba, singer. Antonio Santaella's Flamenco Ballet.

Friday, February 20, at 8:30. Melva Niles, soprano. Robert Peterson, baritone.

Saturday, February 21, at 8:30. Stockholm Philharmonic Orchestra, Antal Dorati, conductor. Works of Lidholm, Ives, Mahler.

Sunday, February 22, at 8:30. Licia Albanese, soprano. Orchestra conducted by Alfredo Antonini. 30th Anniversary Concert. Works of Bellini, Donizetti, Bizet and others.

THE RECITAL HALL

Tuesday, February 10, at 8:30. Yuval Waldman, violin. Idith Zvi, piano.

Wednesday, February 11, at 8:30. Migu Angel Estrella, piano.

Thursday, February 12, at 8:30. Works of Brun, Chadabe, Hiller, Stockhausen.

Friday, February 13, at 8:30. Festival of American Music by Woman Composers.

Sunday, February 15, at 2:30. Duo Pomponio-Zarate, guitar.

Sunday, February 15, at 5:30. Shirley Jupiter, popular singer.

Tuesday, February 17, at 8:30. Jennie Tourel conducts an opera master class.

Wednesday, February 18, at 8:30. Works of Russell and Ulehla.

Thursday, February 19, at 8:30. George Maldonado, baritone.

Friday, February 20, at 8:30. Works of Paul Chihara.

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continued from page 6

HINDEMITH: Cardillac, Op. 39. Cast: Dietrich Fischer-Dieskau (Cardillac, the Goldsmith), Leonore Kirschstein (Daughter), Donald Grobe (Officer), Karl Christian Kohn (Gold Merchant), Eberhard Katz (Cavalier), Elisabeth Soderstrom (Lady), Willi Nett (Provost Marshal). Radio Orchestra and Chorus of Cologne, Joseph Keilberth, conducting. Chorus director: Herbert Schernus. Deutsche Grammophon 139-435/6

The opera "Cardillac" stems from one of the tales of Hoffmann, "Das Frauelein von Scudery," which tells of a goldsmith, Rene Cardillac, highly esteemed in the Court of Louis XIV but a man possessed of an insane love for the things he creates, leading him to murder, if necessary, to regain them. Drawing rather freely from this eerie setting, Ferdinand Lion prepared the opera libretto which Paul Hindemith, just past thirty, put to music which reflected more the influences of Expressionism then rampant in Germany than the later, more mature composer, who achieved a kind of serenity through his characteristically linear style, would have approved. Indeed, Hindemith re-did "Cardillac" twenty-five years later, but the present recording is of the original version, thanks to the insistence of the conductor, Joseph Keilberth. Though a devoted exponent of Hindemith, he disagreed with the composer by insisting that the first version, though less ambitious structurally, was more inventive and displayed a youthful elan which revealed how much romanticism existed in one who was evolving an anti-romantic style. The performance on these discs is stunning, an excellent cast (featuring Fischer-Dieskau in full stride) and a dedicated conductor realizing both the theatricality and formal excellence of an opera which merits greater exposure.

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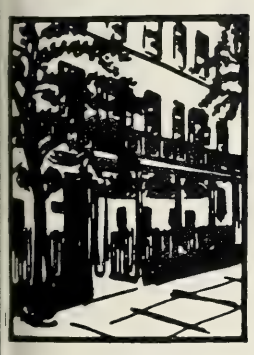
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THE NEW BOOKS

BEETHOVEN: The Last Decade 1817-1827, by Martin Cooper. London: Oxford University Press. x + 483 pp., illustrated. Various appendixes. Index. $12.75.
BEETHOVEN: Biography of a Genius, by George R. Marek. New York: Funk and Wagnalls. xix + 696 pp., illustrated. Various appendixes. Index. $10.00.

Though Beethoven was only fifty-seven when he died, in a sense he had almost fully realized himself as a creative artist. Unmistakable as a musical genius in the early and middle stages of his career, the last decade revealed new, or at least deeper, qualities either because of but more likely in spite of his deafness, his increasing illnesses, the struggle over his nephew Karl, the loss of patrons and other vicissitudes of those years. His musical language made more demands on his listeners, from time to time it reached an exaltation which almost taxed the soul, and it often turned introspective in strange ways. In his excellent book, Martin Cooper dismisses the over-romanticizing of Beethoven's last period on the part of writers, would-be metaphysicians, who look for religious transfiguration in every dark corner of the composer's psyche. "This belief was intimately and organically connected with the equally mistaken idea that Beethoven himself was some kind of superhuman being not subject to the ordinary human frailties. How untrue both these propositions are, I hope to show in the course of what follows." Not only does he make his points effectively, he also provides us with an exciting bit of scholarship which reconstructs the period 1817-1827 in the fullness of Beethoven's activities as composer, friend, uncle and in-law. Special chapters deal with the social, political and religious atmosphere of the decade. Yet all this is only half of the book, for the second part analyzes in detail the major works of that decade: the Ninth Symphony, Missa Solemnis, the late string quartets and piano sonatas and the two 'cello sonatas, opus 102.

Mr. Marek's biography of Beethoven possesses all the hallmarks of a monumental book worthy of commemorating the bicentennial of the composer's birth. It is printed on elegant paper and handsomely bound, and the author has taken great pains to make his text as definitive as possible, bringing in many of the latest theories and speculations on the more mystifying aspects of the composer's life and work. Actually, the stress is on the man and his times, not on the music. The overall impression is one of thoroughness, though a bit more rhetorical than the lean almost understated approach of Martin Cooper. Mr. Marek's book finds its strength in breadth rather than depth. It definitely deserves a wide and popular readership.



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basic Beethoven biography by his devoted disciple Schindler, but he was only 9 years old in 1804 when Beethoven wrote the "Eroica." His source was the posthumous autobiography of Beethoven's pupil Ferdinand Ries, which Ries dictated on his deathbed in 1837, 33 years after the event. Obviously the documentary value of the story is nil.

Sometimes a typographical error becomes a lexicographical person. The mythical Lt. Kije, immortalized in Prokofiev's music, was supposedly the product of an error on the part of a Czarist clerk. To cover up the bureaucratic blunder, the military authorities had to invent a suitable biography for the non-existent officer, and so provided Prokofiev with a fine subject for his satirical talent.

Incredible as it may seem, phantom musicians are encountered in the most unexpected and respectable sources The renowned German lexicographer Robert Eitner created a few in his monumental 10 volume encyclopedia bearing the formidable title "Biographisch—bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts." Eitner had no knowledge of the French language and when in his research in the archives of Europe he came upon a pile of anonymous French songs, he decided that the nouns in their titles were the names of the composers. Thus, "La Chanson d'un gai Berger" became a song by a composer named Ungay Berger, and "La Chanson de L'Auberge Isolée" became a song by the woman composer Isolée L'Auberge. And so Gay Shepherd and Miss Isolated Tavern became incarnated in the great "Quellenlexikon" to the amazement and bafflement of generations of music students.

In the spirit of creative competition, I myself invented a composer to be listed at the end of my edition of Baker's Biographical Dictionary of Musicians. To make him the last conceivable name in the alphabet, I christened him Krst Zyzik. According to his biography, he was born in Pressburg on Feb. 29, 1900, and traveled widely to Pozsony and Bratislava. (There was no Feb. 29, in 1900; it was not a leap year. Pressburg, Pozsony and Bratislava are respectively the Austrian, Hungarian and Czech names of the same town.) In

1921 Zyzik wrote an oratorio for the quadricentennial of the Diet of Worms, in vermicular counterpoint. He also composed a cantata "Strc Prst Skrz Krk," in which only consonants are used.

Incidentally, the jawbreaking title actually makes sense in Czech; it means: Put your finger across your throat. I sent Zyzik to my editors expecting them to have fun with it. To my dismay, Zyzik's biography came back dutifully set in type.

I like a joke as much as anybody, but when I contemplated the consequences of my playing Frankenstein, with the monstrous Zyzik invading one dictionary after another, I became horrified. I called my publishers and confessed the hoax. Zyzik was killed off.

There is joy in pedantry. Polemical exchanges among biographers of famous men are often hilarious. I recall a talk about a dead Russian poet at an emigre gathering in Paris. A professional looking literary critic discussed the poet's love life, and mentioned several women known to have been his mistresses. Then he spoke about one particular lady, who exercised considerable influence on him. "But their relationship was purely platonic," he added. At this point a little old lady in the audience stood up and exclaimed: "I did too sleep with him!"

And this brings to mind a perfect footnote by a German editor of Goethe's autobiography. "I have never loved anyone so much as Lili Schönemann," wrote Goethe. "Here the great Goethe errs," the footnote read. "His greatest love was Frederike Drion."

From THE LOS ANGELES TIMES, Sunday, May 1, 1966. Reprinted by permission of Nicolas Slonimsky.

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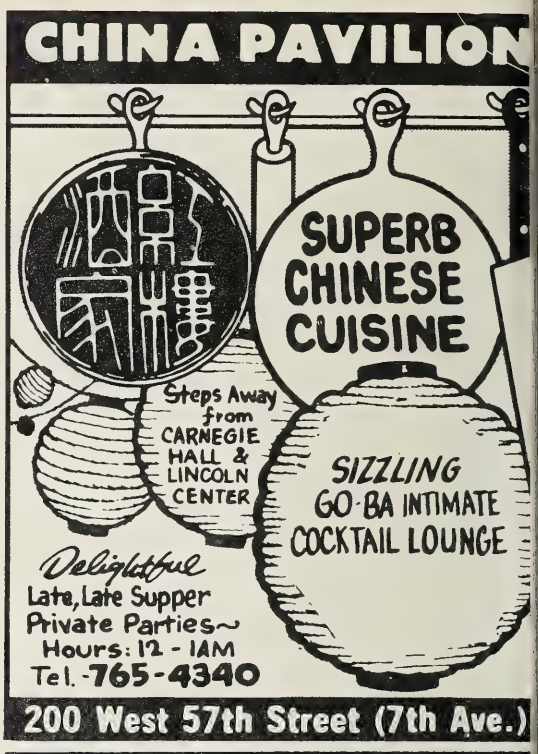
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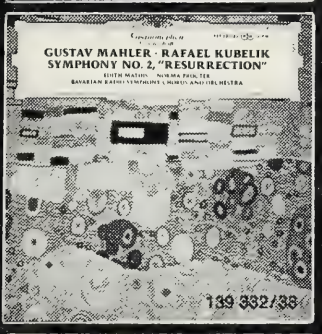








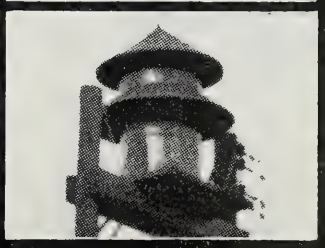












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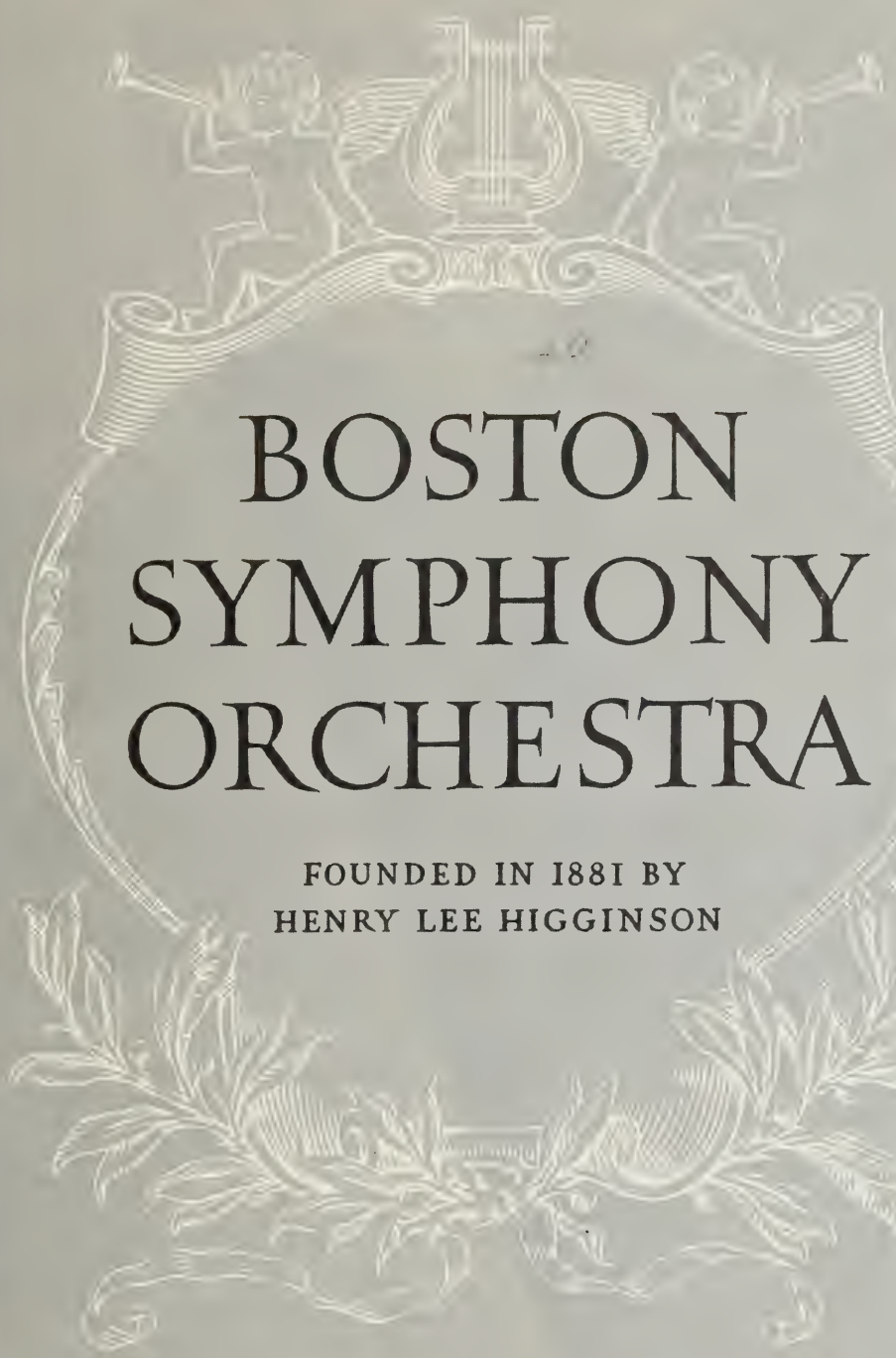


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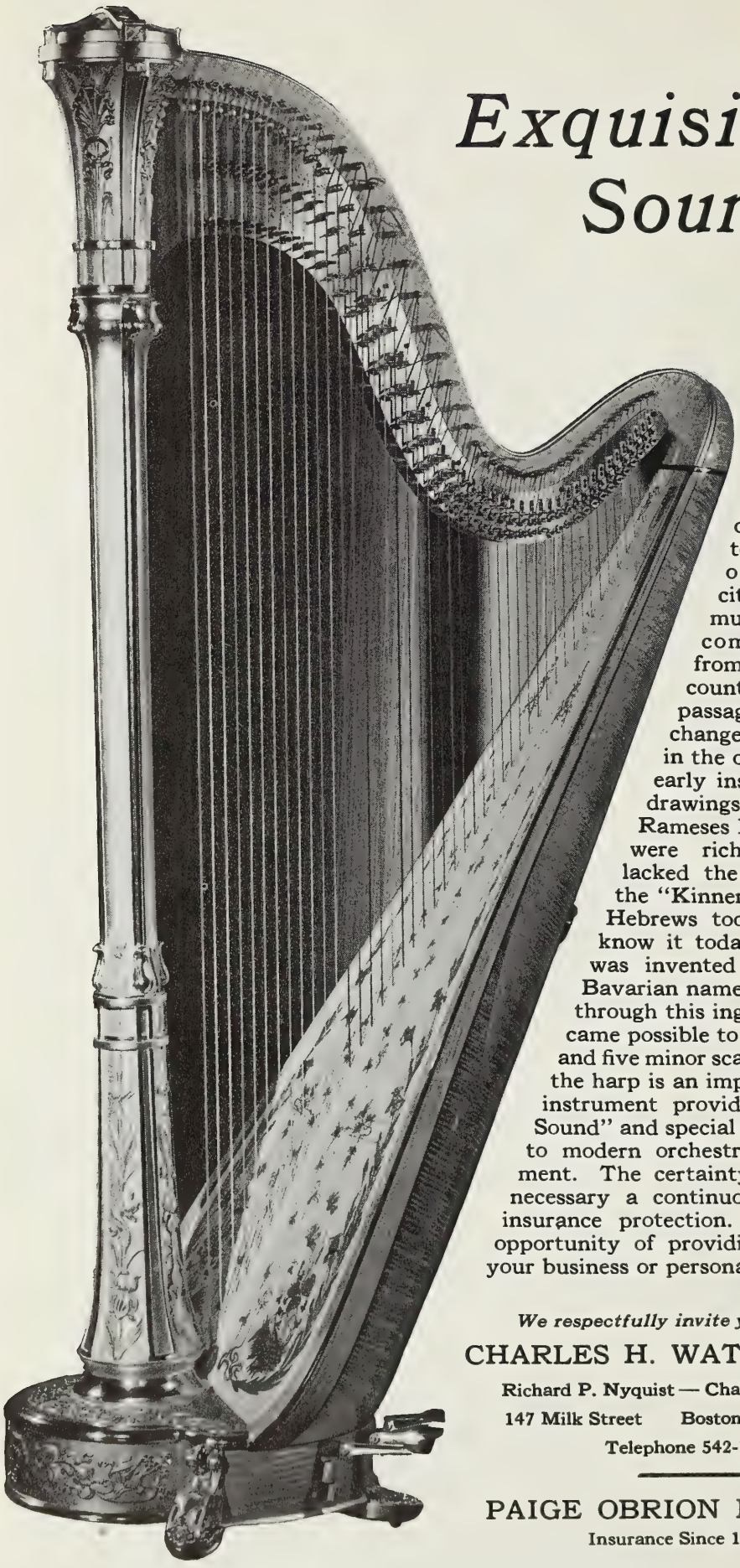


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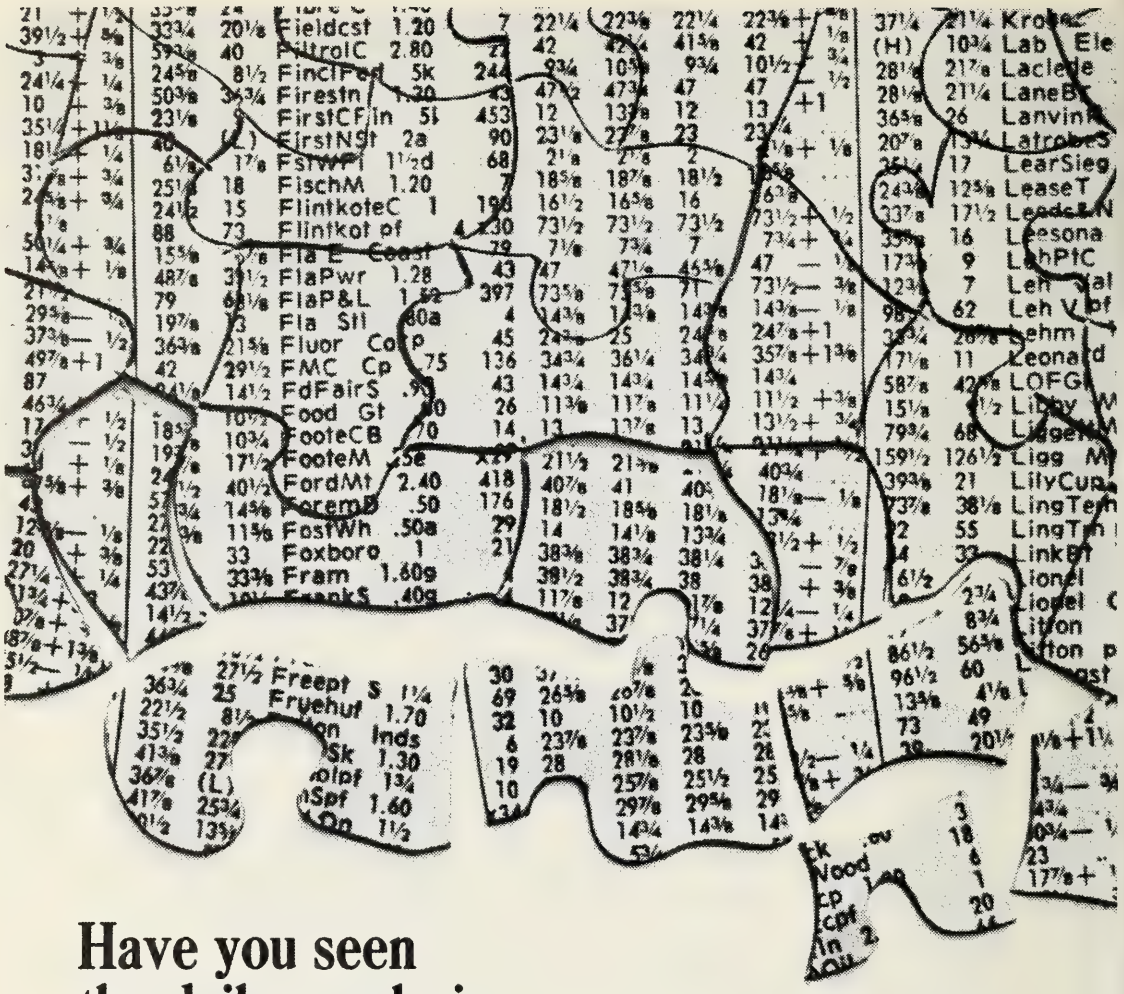
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intermission

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Nuages (Clouds)*
Fêtes (Festival)*
Sirènes (Sirens)

RAVEL — Daphnis et Chloé – suite no. 2*

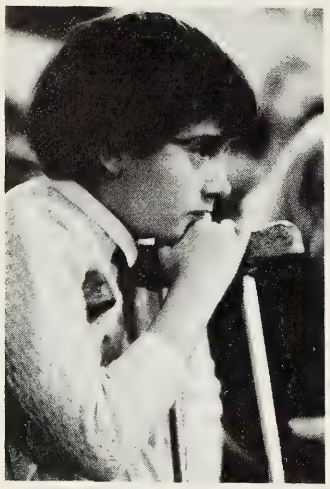
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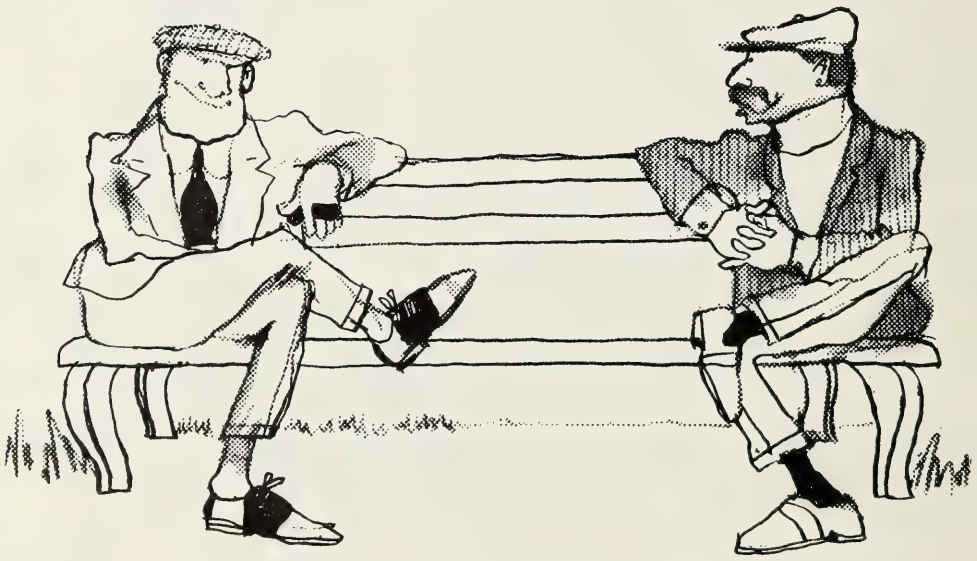
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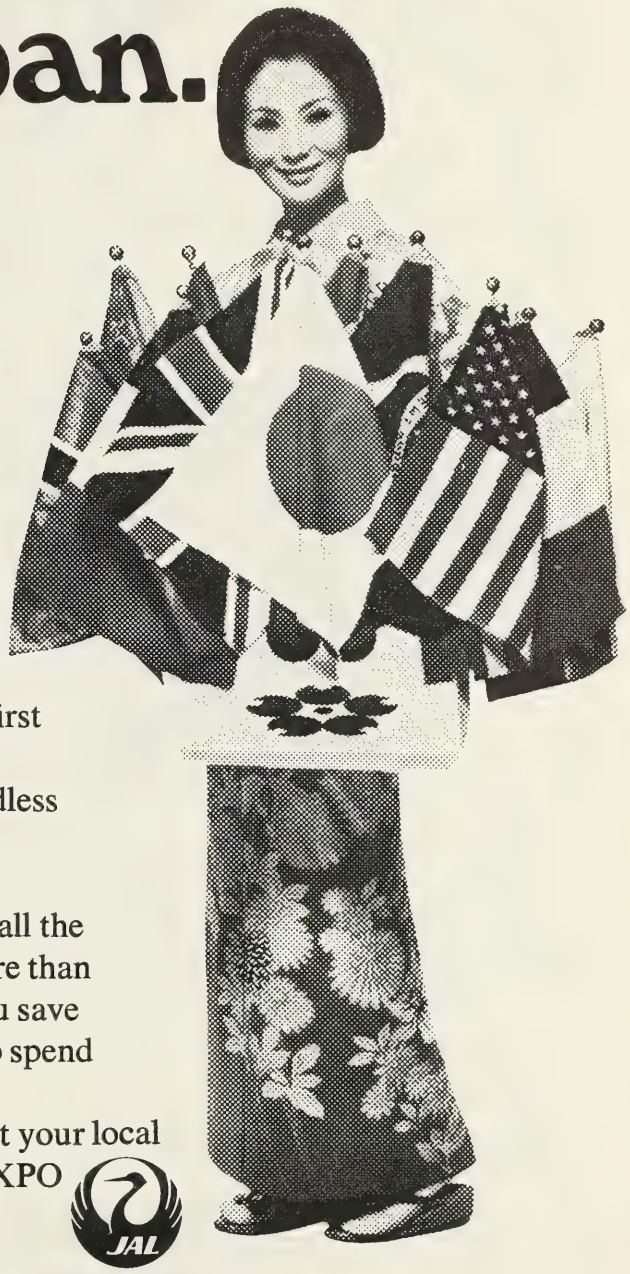
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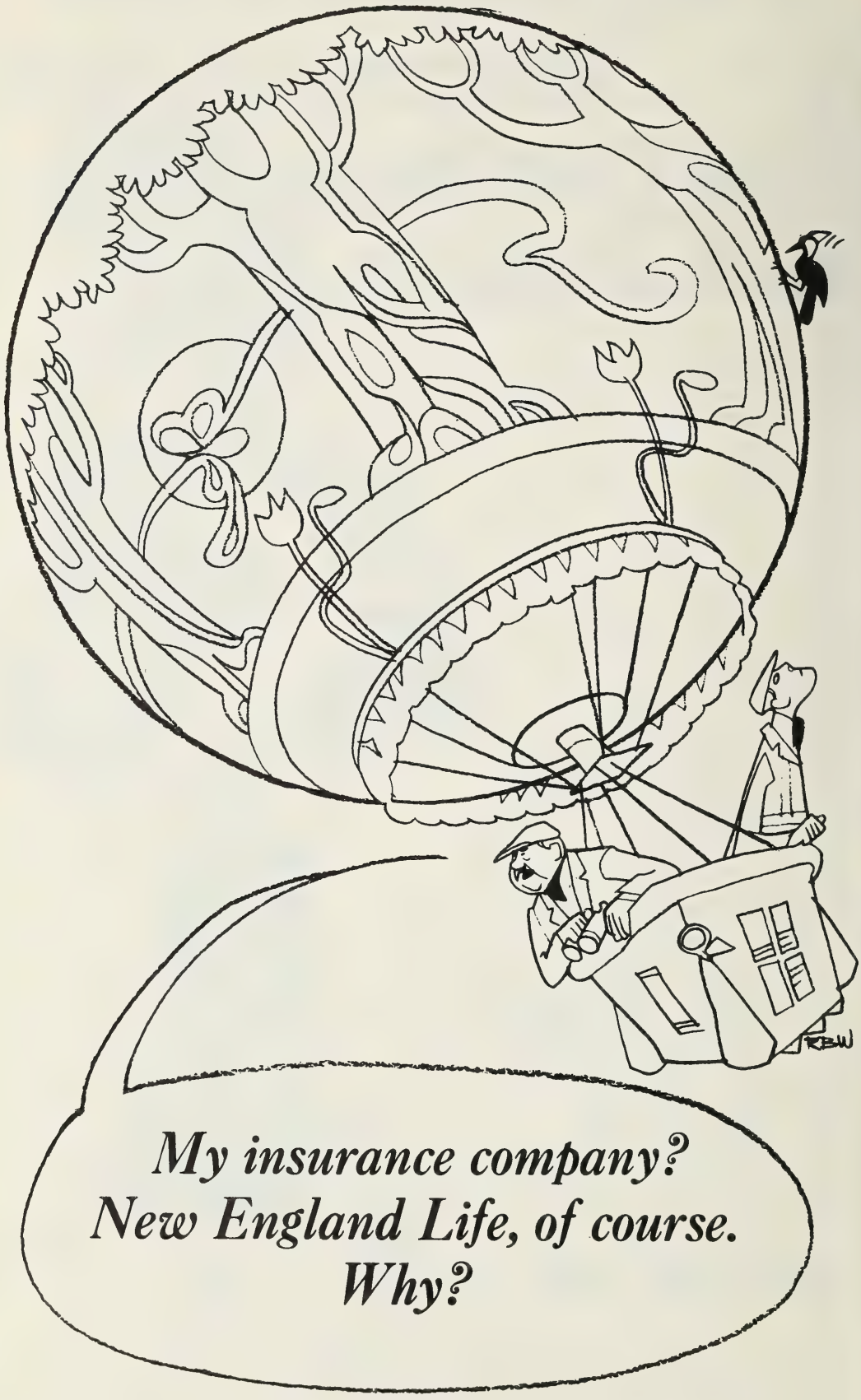
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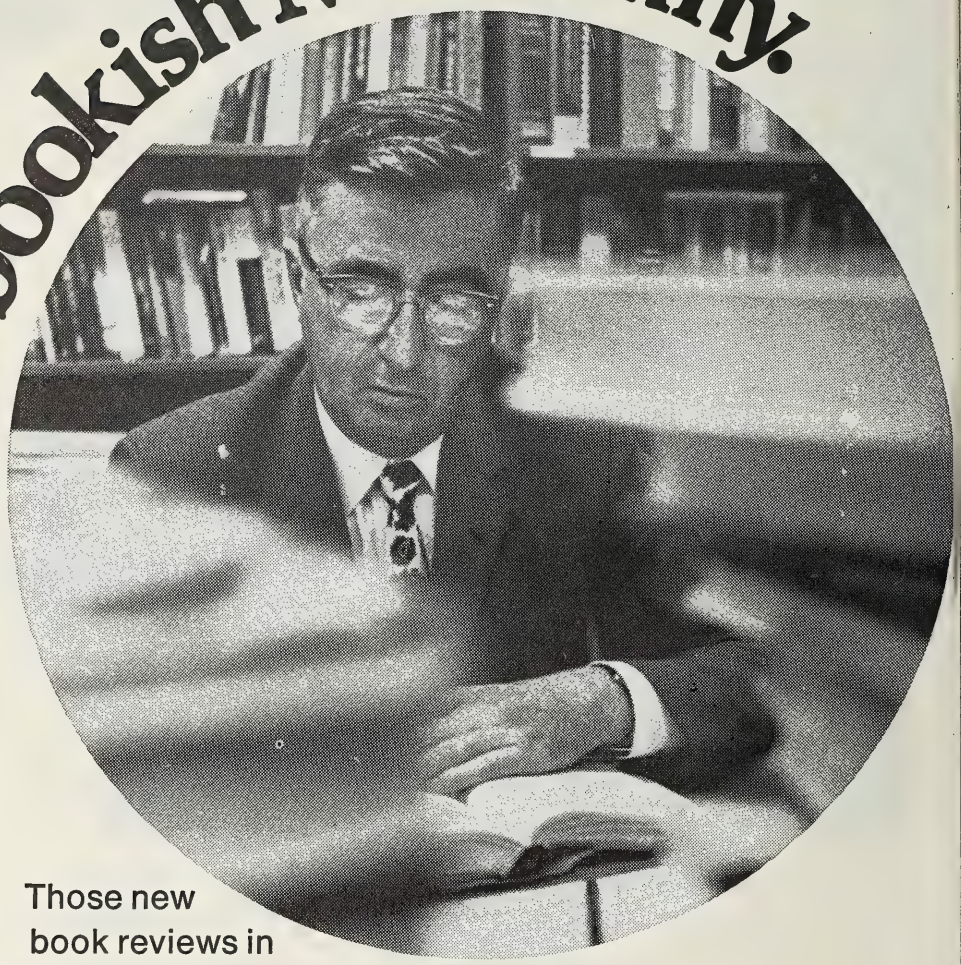
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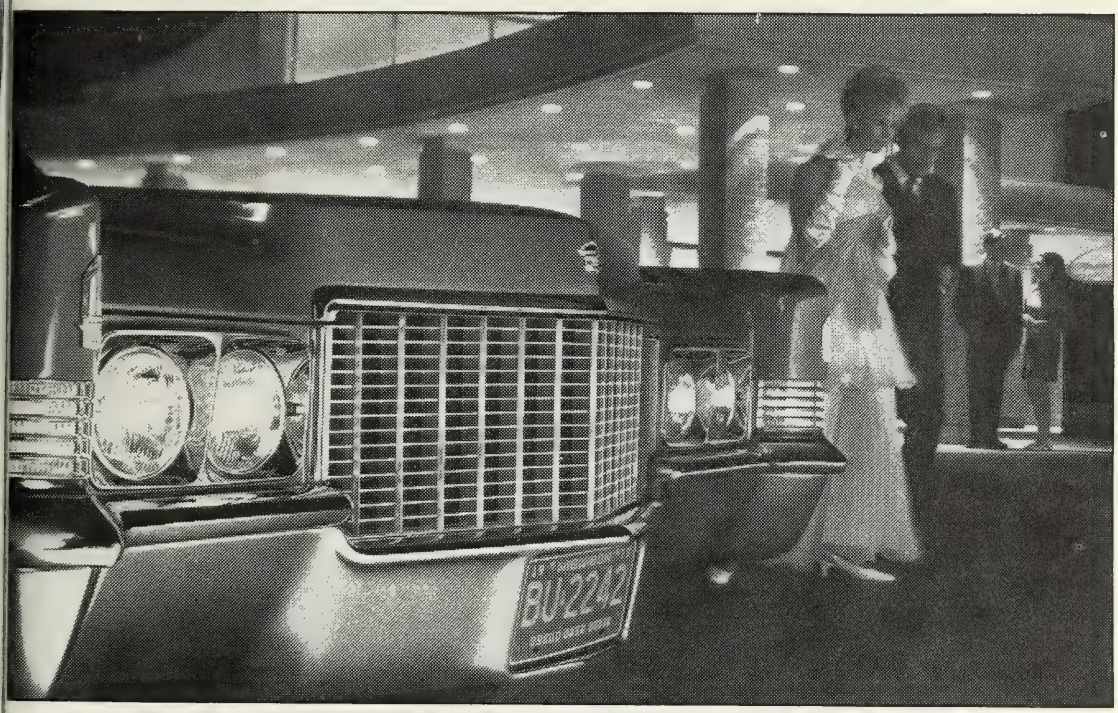
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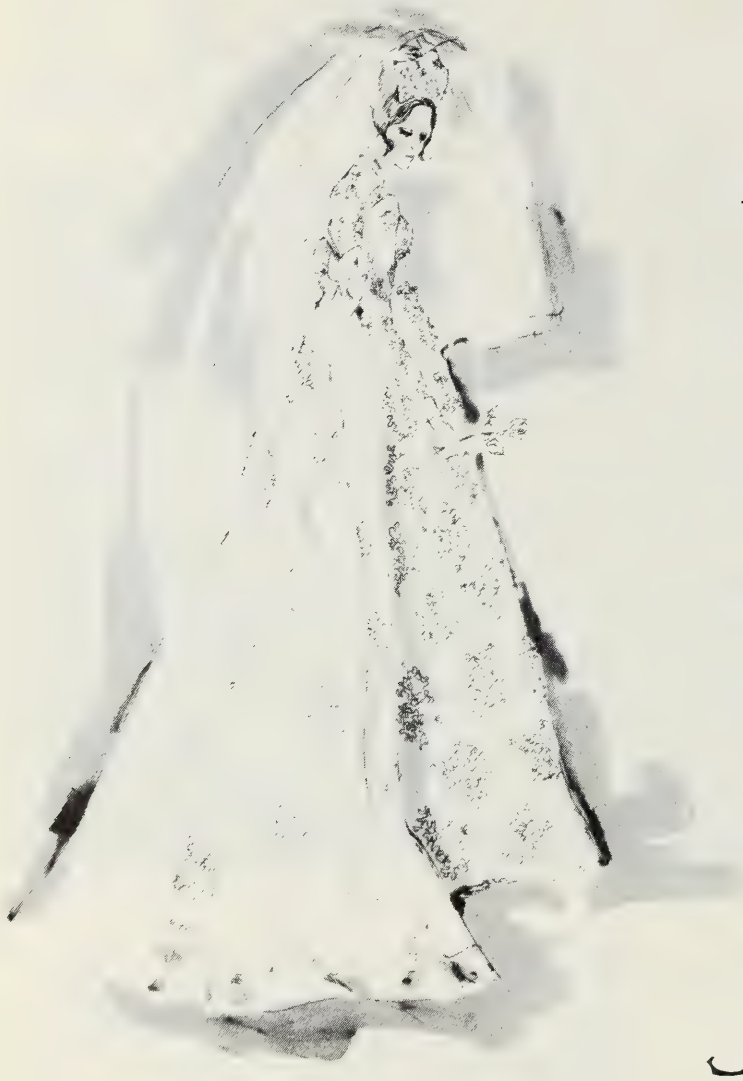
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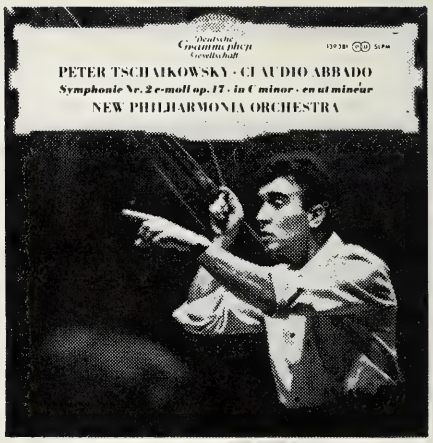


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SERGEY PROKOFIEV

Symphony no. 3 op. 44

Program note by Donald T. Gammons

Prokofiev was born at Sontsovka, in the Ukraine, on April 23 1891; he died near Moscow on March 5 1953. He composed the Third symphony between July and November of 1928. The première was given on May 17 1929 in Paris by L'Orchestre symphonique; Pierre Monteux conducted. The first performance by the Boston Symphony Orchestra was given in February 1966 under the direction of Erich Leinsdorf.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, tam tam, tambourine, cymbals, castanets, bells, 2 harps and strings.

Prokofiev was blessed in having a most understanding mother. She was an accomplished amateur pianist, and from his earliest years instilled in the young Prokofiev an intense love for serious music. When the boy was only seven years old, he was taken to Moscow, where he heard Gounod's *Faust* and Borodin's *Prince Igor*. Stimulated by this experience, Prokofiev, upon returning home, composed an opera of his own, *The giant,* a work however which contained no vocal part for a solo voice and which was written, like the operas in his mother's library, in a piano score.

At the age of ten Prokofiev commenced his studies with Taneyev and Glière. While studying with them he wrote a symphony, several piano sonatas and later two operas, this time orchestrated and with vocal parts. In 1904 he entered the Conservatory of St Petersburg where he remained for ten years, studying piano, composition and conducting. He graduated from the Conservatory in 1914, and soon earned a reputation as a brilliant pianist. His first important orchestral work was the *Scythian suite,* followed by a choral composition, *Seven, they are seven*. Both of these works were introduced by Serge Koussevitzky to these concerts. In fact Koussevitzky acted as Prokofiev's publisher and was his champion, introducing succeeding works during all his tenure with the Boston Symphony Orchestra.

Prokofiev made several visits to America and appeared with the Orchestra at six pairs of Friday–Saturday concerts from 1926 until 1938. In March 1938 he conducted a program consisting entirely of his own compositions.

Now that more than a decade has passed since Prokofiev's death, we are in a better position to assess his ultimate status as a world composer. It is interesting that these symphonies fall into three definite categories. Symphony no. 1, the so-called 'Classical', probably one of the most popular of his compositions, is a successful recreation of the formal style of the eighteenth century, with sudden modulatory shifts and a subtle element of grotesquerie which betray a twentieth-century hand. The next three symphonies were all derived from thematic material taken from earlier works. Prokofiev himself defends this as not at all unusual. Bach and Handel certainly utilized thematic material in various compositions, sometimes with totally different implications. Prokofiev,

however, spoke particularly of Beethoven and his use of material from *Prometheus,* which figures in the fourth movement of the *Eroica symphony* and in several other compositions. Altogether Beethoven treated the theme in thirty-four different ways.

After these three symphonies there was a gap of fourteen years before Prokofiev again entered the symphonic field. By that time he had reached complete maturity, and the Fifth, Sixth and Seventh symphonies were probably richer in content than his earlier works in this field. It has been said that the works of Prokofiev are played more often than those of any other twentieth-century composer. This is probably true, but many of these performances have been repetitions of a small number of works such as the Fifth symphony, *Lieutenant Kije, Peter and the Wolf,* and the Violin and Piano concertos. This makes it all the more interesting to have the opportunity of hearing relatively unknown compositions such as the Third symphony.

Prokofiev's Third symphony was completed at Paris November 3 1928. The first performance was given May 17 1929 in Paris by *L'Orchestre symphonique* under the direction of Pierre Monteux. The Symphony is based on thematic material contained in Prokofiev's opera *The flaming angel.* Regarding this Symphony we quote from a very valuable book: *Prokofiev* by Israel V. Nestyev, published by Stanford University Press, 1960.

'When it became clear that *The flaming angel* would not be produced, Prokofiev decided to use the music from it for a symphonic suite. During the summer of 1928, however, the suite blossomed into a large four-movement symphony (the Third). Although this symphony is based on themes from *The flaming angel,* it is an independent non-program work and not a symphonic embodiment of the opera's story. In a statement published several years later, the composer vehemently protested against the tendency to regard this symphony as a program work, pointing out that the principal themes of the opera were originally conceived as instrumental themes and that the symphony only returned them, as it were, to the domain of pure instrumental music.

'The Third symphony is the most dramatic of Prokofiev's four early symphonies. After the witty and elegant *Classical symphony* and the harsh, constructivist Second compounded of "iron and steel", Prokofiev created a symphonic drama, very complicated in its musical language and filled with hauntingly expressive images.

'In the first movement, a sonata allegro with an introduction, three sharply contrasting themes are developed: the first two are those of Renata's mental anguish in *The flaming angel* — the chromatic *ostinato* theme of the introduction (her despair), and the agitated melody of the main theme (the leitmotiv of her love for Madiel). Completely different

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in character is the quiet, confident subordinate theme (the theme of Ruprecht the Knight in the opera). The development section, filled with darkly raging sounds, repeats almost entirely one of the opera's entr'actes. The suffering and pain in this music are presented with expressionistic emphasis in strident dissonances and complex counterpoint.

'In sharp contrast to the first movement is the mystical, other-worldly Andante, with its archaic, diatonic quality (taken from one of the episodes in Act V of *The flaming angel* depicting Renata's emotions in the convent).

'According to the composer, the tempestuous motion of the demonic Scherzo (the third movement) was suggested by the finale of Chopin's B flat minor sonata. But here the image of a terrible whirlwind is intensified many times by a chaotic torrent of orchestral sounds, which give an overpowering energy to this frenzied music. Only in the middle section do we find a more peaceful theme, echoes of which are heard later in the reprise.

'The finale brings back the dark world of medieval mysticism with images of suffering, torture, and monstrous exorcisms. Funereal rhythms contrast with tense, piercing themes. The calmest of the finale's three themes is related to the music of the Andante. In the recapitulation the composer returns to the subordinate theme of the first movement, combining it with the basic theme of the finale.'

'I believe that in this Symphony I succeeded in deepening my musical language,' Prokofiev wrote some years later.

Prokofiev in his autobiography has interesting remarks on the development of his creative style, which we quote:

'The principal lines which I followed in my creative work are these: The first is classical, whose origin lies in my early infancy when I heard my mother play Beethoven sonatas. It assumes a neoclassical aspect in the sonatas and the concertos, or imitates the classical style of the eighteenth century, as in the Gavottes, the *Classical symphony,* and, in some respects, in the *Sinfonietta.* The second is innovation, whose inception I trace to my meeting with Taneyev, when he taunted me for my rather "elementary harmony". At first, this innovation consisted in the search for an individual harmonic language, but later was transformed into a desire to find a medium for the expression of strong emotions, as in *Sarcasms, Scythian suite,* the opera *The gambler, They are seven,* the Second symphony, etc. This innovating strain has affected not only the harmonic idiom, but also the melodic inflection, orchestration, and stage technique. The third is the element of the toccata, or motor element, probably influenced by Schumann's Toccata, which impressed me greatly at one time. In this category are the Etudes op. 2, Toccata op. 11, Scherzo op. 12, the Scherzo of the Second Piano concerto, the Toccata in the Fifth Piano concerto, the persistent figurations in the *Scythian suite, Le pas d'acier,* and some passages in the Third Piano concerto. This element is probably the least important. The fourth element is lyrical. It appears at first as lyric meditation, sometimes unconnected with melos, as in *Fairy tale* op. 3, *Rêves, Esquisse automnale,* Legend op. 21, etc., but sometimes is found in long melodic

phrases, as in the opening of the First Violin concerto, the songs, etc. This lyric strain has for long remained in obscurity, or, if it was noticed at all, then only in retrospection. And since my lyricism has for a long time been denied appreciation, it has grown but slowly. But at later stages I paid more and more attention to the lyrical expression.

'I should like to limit myself to these four expressions, and to regard the fifth element, that of the grotesque, with which some critics are trying to label me, as merely a variation of the other characteristics. In application to my music, I should like to replace the word grotesque by "Scherzoness", or by the three words giving its gradations: "Jest", "laughter", "mockery".'

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CLAUDE DEBUSSY

Nocturnes (Clouds, Festival, Sirens)

Program note by John N. Burk

Debussy was born in St Germain (Seine-et-Oise), France, on August 22 1862; he died in Paris on March 25 1918. He completed *Nocturnes* in 1899. Jean Jobert, the original editor of *Nocturnes,* brought out a 'definitive' edition in 1930, explaining in a preface to the score 'in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors.' These changes consist mostly in the orchestration, such as the amplification of the harp or the vocal parts in *Sirènes.* These revisions were published with the assent of the composer's widow.

Nuages and *Fêtes* were first performed by the Lamoureux Orchestra of Paris under Chevillard on December 9 1900. The three Nocturnes were given at the same concerts on October 27 1901. The first performance in this country was at a Chickering concert in Boston on February 10 1904, B. J. Lang conducting. Vincent D'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two Nocturnes at concerts in Philadelphia, Washington and New York on December 4, 5 and 9 1905. Max Fiedler introduced the three Nocturnes to the Boston concerts on December 12 1908.

The instrumentation: 3 flutes, 2 oboes, english horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, cymbals, snare drum and strings.

The score is dedicated to Georges Hartmann, music publisher and librettist.

The world waited six years after hearing Debussy's first purely orchestral work, the *Prélude à l'après-midi d'un faune,* before his *Nocturnes* were made known. The Nocturnes, composed in the years 1897-1899, were but an interlude in Debussy's labors upon *Pelléas,* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *Faune,* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The Nocturnes were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains

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of the Parnassians, this Debussy had done for the musical formulae of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his aerial sound structures with all the freedom which the *tâchistes,* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction 'nocturne', which no more than points the composer's purpose of evoking a mood. (Debussy wrote Eugène Ysaÿe on September 22 1894, that he was composing three 'nocturnes' for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: 'It is in fact an experiment in the different combinations that can be achieved with one color — what a study in grey would be in painting.' Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns 'traces of the original instrumentation' in the two first especially.)

Edward Lockspeiser in his book on Debussy, finds that the end of *Nuages* 'is like a picture of Claude Monet', that *Fêtes* 'is a perfect musical counterpart of some south lands by Renoir', that *Sirènes* 'is the equivalent of a water color by Turner'. It is characteristic of this music that it suggests to us this or that Impressionist painting, but suggests a different one to each hearer.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the Nocturnes:

'The title "Nocturnes" is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white *(C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc.) Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.'

These lines have reminded Vallas of 'the "harmonies of blue and silver" of Whistler's "Nocturnes". The painter was a favorite with Debussy and their art has often been compared. The comparison is a legitimate one, for in the work of both these artists the lines seem to resolve themselves into an atmosphere luminous or sonorous, colored or harmonic, that seems more essential to the composition than either the subject or the landscape.'

notes continued on page 40



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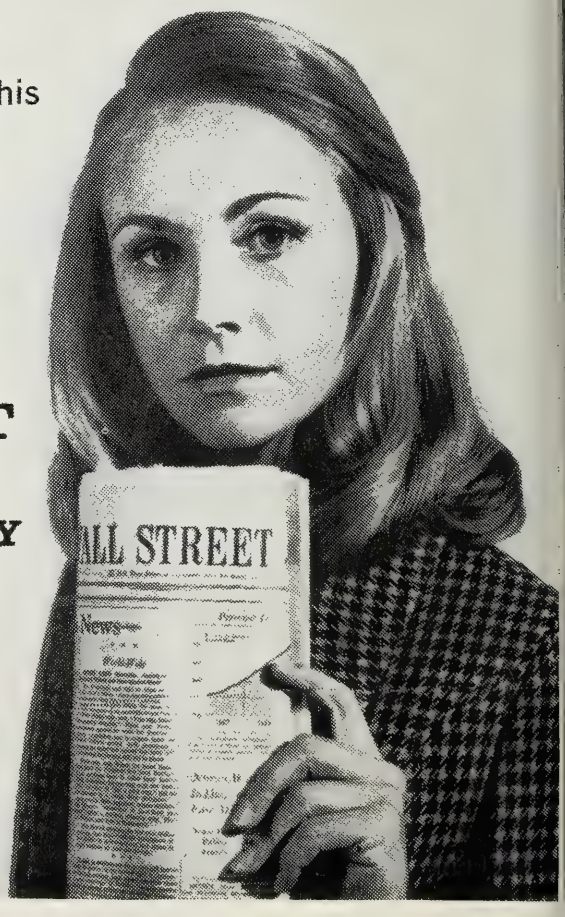
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CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
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Vallas, who admits frankly that 'Debussy was always a borrower', a trait however which by no means detracts from the essential 'originality' of *Nocturnes* as a work of art, points to the soft chain chords which open *Nuages* as taken from Mussorgsky's song, 'Sunless', reappearing, by the way, in the prologue to Stravinsky's opera, *Le Rossignol*.

The early critics of the Nocturnes were not aware of derivations from Mussorgsky. The *Echo de Paris* did notice an exotic touch, *'Flûtes à la Russe'*, pizzicati from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Mussorgsky's music.

Making a close study of the original reception of *Nocturnes* in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as 'immoral', expressed his sheer delight in *Nuages,* adding: 'And yet, I almost think I prefer *Fêtes*. Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skillful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *Embarquement pour Cythère* and the charm of the *Nymphe endormie*. It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets.'

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms 'to defy analysis' and 'indefinable' seemed to have been especially invented for it. 'M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail.'

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the 'harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount.'

WHISTLER'S 'NOCTURNES' AND DEBUSSY'S

Long before Debussy fastened upon *'Nocturnes'* as a title for his music, James McNeil Whistler had done the same for his canvases which obviously suggested to Debussy the useful word. Whistler, however, had stressed the noncommittal aspect of his titles, while dismissing the delineative side of his paintings as unimportant.

'Take the picture of my mother, exhibited at the Royal Academy as an "Arrangement in grey and black". Now that is what it is. To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?'

Not only has posterity persistently concentrated upon the 'identity of the portrait'—it has as consistently disregarded the appellation 'Arrangement in grey and black'.

It will be seen in his further remarks that Whistler was completely at odds with Debussy, theoretically speaking, since Debussy, adapting his title *'Nocturnes'* was to use it as suggestively as possible. At the same time it is interesting to note that the two artists, despite all their protestations, were working in the same 'impressionistic' field with an approach to their art which was very close indeed.

'Why should not I call my works "symphonies", "arrangements", "harmonies", and "nocturnes"?' wrote Whistler. "I know that many good people think my nomenclature funny and myself "eccentric". Yes, "eccentric" is the adjective they find for me.

'The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell.

'My picture of a "Harmony in grey and gold" is an illustration of my meaning — a snow scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of grey and gold is the basis of the picture. Now this is precisely what my friends cannot grasp.

'They say, "Why not call it 'Trotty Veck', and sell it for a round harmony of golden guineas?" — naïvely acknowledging that, without baptism, there is no . . . market! . . .

'As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour.

'The great musicians knew this. Beethoven and the rest wrote music — simply music; symphony in this key, concerto or sonata in that.

'On F or G they constructed celestial harmonies — as harmonies — as combinations, evolved from the chords of F or G and their minor correlatives.

'This is pure music as distinguished from airs — commonplace and vulgar in themselves, but interesting from their associations, as, for instance, "Yankee Doodle", or *"Partant pour la Syrie".'*

MAURICE RAVEL
Daphnis et Chloé – suite no. 2
Program note by John N. Burk

The ballet *Daphnis et Chloé* was completed in 1911, and first produced on June 8 1912 by Diaghilev's *Ballet Russe* at the Châtelet in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra on December 14 1917, under the direction of Karl Muck.

The Second Suite is scored for 2 flutes, bass flute and 2 piccolos, 2 oboes and english horn, 2 clarinets in B flat, clarinet in E flat and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

The Second suite consists of the final scene of the ballet (without break).

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as 'a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghilev. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

'The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

'Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale.'

There were late revisions. If Ravel's date of 1907 is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *'remis sur le métier',* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

The date is surprising. Diaghilev's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *Daphnis et Chloé.* Roland-Manuel thinks that Ravel made a 'mistake of two years' in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghilev was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *Daphnis et Chloé* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

Diaghilev, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel.

Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghilev.

There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'après-midi d'un faune*. It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to 'the Greece of his dreams', that a 'late eighteenth century' Greece would not have contributed toward single-mindedness in the rehearsals of *Daphnis*. Those rehearsals were many, and extended to the very morning of the first performance. They took place, according to Serge Lifar, 'under a storm cloud. The *corps de ballet* ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables "Ser-ge-Dia-ghi-lev", "Ser-ge-Dia-ghi-lev".' When the season ended, there duly followed the break between Fokine and Diaghilev. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587.

The choreography is taken directly from Longus. The opening scene of the ballet is a meadow on the edge of a sacred grove, hills seen in the distance. At the right is a grotto, guarded by the sculptured likeness of three nymphs. A great rock at the left rear suggests the god Pan. It is a clear afternoon of spring. Young men and girls enter, bearing baskets with offerings for the nymphs. There follows a graceful and stately religious dance, the chorus joining. Daphnis appears, preceded by his flock. Young girls surround Daphnis and dance. Chloe appears and is drawn into the dance. Dorcon, a grotesque figure, and Daphnis, the handsome shepherd, are rivals for Chloe. The two perform a dance in turn, but Dorcon's dance is received with derision and the dance of Daphnis with general approval. After the dance, pirates burst upon the scene and carry off Chloe. Daphnis enters, finds a sandal that she has dropped and prays to the nymphs for her safety. The three sculptured nymphs come to life, descend and perform a dance. All pay homage at the altar of Pan.

The second scene, which comprises the first concert suite, shows the camp of the pirates by the sea. A trireme is seen in the distance. The pirates enter, carrying torches and booty. There follows the warlike dance.

The episode which follows becomes a connecting point between the two orchestral suites. Chloe is brought in, her hands tied. She performs

a *danse suppliante* and tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears and the pirates flee in terror, leaving Chloe.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. This pantomime leads to Ravel's famous flute cadenza, mimed by Chloe, and (in appearance) played by her lover. The pantomime is concluded by a sacrifice at the altar of Pan. Then the 'general dance', the riotous finale in 5/4 rhythm begins. It becomes increasingly wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a 'joyous tumult'.

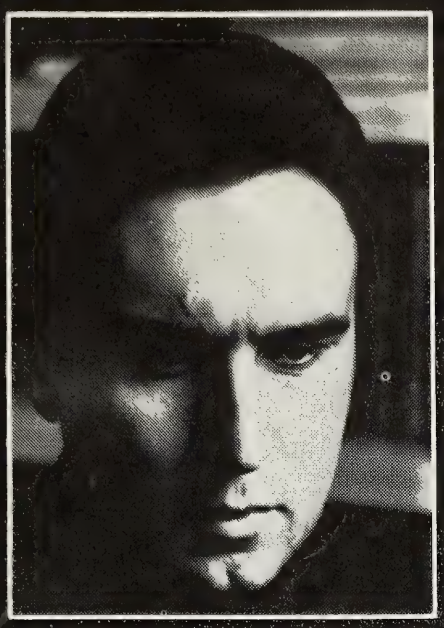
This is not ancient Greece; it is not true rustic simplicity. It is France, the France of Versailles, where the nobility, cherishing pastoral pieces, aimed at the charm of simplicity but achieved it in the most studied, elegant and sophisticated manner possible.

THE GUEST CONDUCTOR



CLAUDIO ABBADO was born in Milan, Italy, in 1933. He studied piano and composition at the Verdi Conservatory of his native city, and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958 and five years later won a first prize in the Mitropoulos Competition, which gave him a year with the New York Philharmonic as one of the assistant conductors. In 1964 Herbert von Karajan heard him at the RIAS Festival in Berlin and invited him to appear at the Salzburg Festival the following year, and to conduct the Berlin Philharmonic. Successes followed quickly: Claudio Abbado was named permanent conductor of La Scala in Milan, the first man to be so honored since Guido Cantelli nine years earlier. Engagements followed with other leading opera companies and orchestras, the Metropolitan Opera, the Royal Opera House, Covent Garden, the Vienna Philharmonic, the New Philharmonia of London, the Los Angeles Philharmonic, the Philadelphia Orchestra and the Cleveland Orchestra among them. Claudio Abbado has made many recordings on the London and DGG labels.

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The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs de Varon was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA.

Last season the chorus sang in performances of the *German Requiem* of Brahms and the Ninth symphony of Beethoven and later took part in the recordings of these pieces for RCA. Recently they gave a benefit concert for Roxbury's 'Project Exodus', and further plans for this season include the Boston première of Webern's *Das Augenlicht* and the world première of a piece by Robert Cogan of the Conservatory faculty. The chorus will make a concert tour of west coast cities in March.

Earlier this season the chorus sang in performances of Carl Orff's *Carmina Burana* conducted by Seiji Ozawa.

JOSEPH SILVERSTEIN'S CONDUCTING DEBUT IN THE BOSTON AREA

On Wednesday evening February 18 at 8.30 in Sanders Theatre, Cambridge, Joseph Silverstein will make his debut in the Boston area as a conductor when he leads the Cantata Singers in a concert of music by Byrd and Haydn. The program begins with the Mass for four voices by William Byrd, one of the most accomplished composers of the English Golden Age of the late sixteenth century. Haydn's rarely performed Violin concerto in C follows, which Mr Silverstein will direct from his instrument. The final work is the *Nelson Mass,* which has been described by H. C. Robbins Landon as 'arguably Haydn's greatest single composition'. The work is scored for four soloists, chorus and orchestra, and there is an unexpectedly military-sounding passage for trumpets and drums in the *Benedictus* movement.

The Cantata Singers consists of about three dozen singers who are unpaid but who are almost all professionally trained. Founded in 1964, the group aims to promote the careers of young musicians from the Boston area without compromising standards of performance.

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TCHAIKOVSKY	
Piano concerto no. 1 (Rubinstein)	2681
Piano concerto no. 1 (Dichter)	2954
Violin concerto (Perlman) *with* DVOŘÁK Romance (Perlman)	3014
VERDI	
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records)	7040

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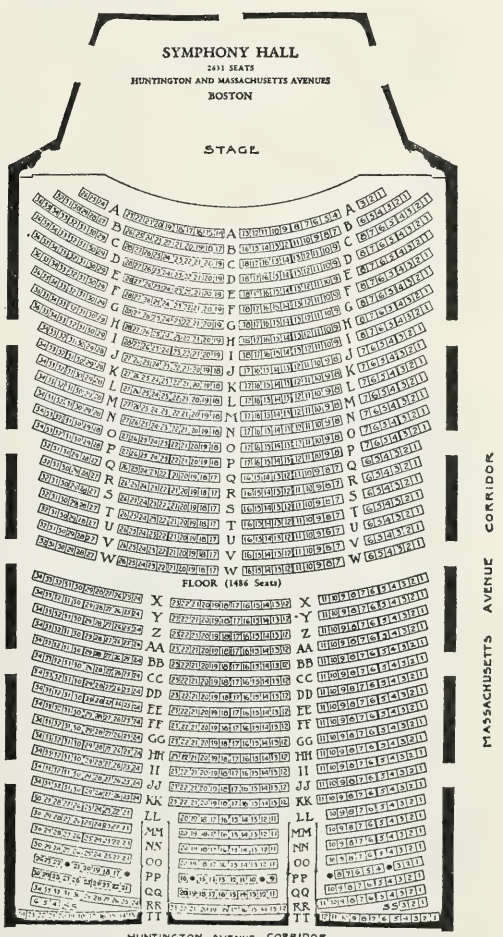
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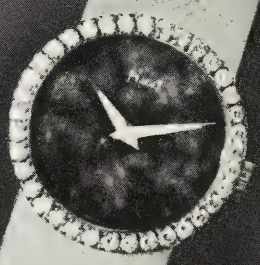
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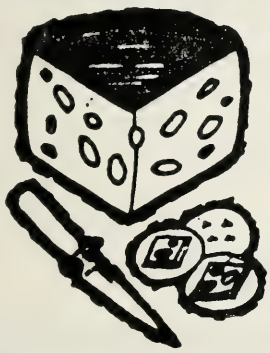
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Violin concerto in D op. 61
Symphony no. 3 in E flat 'Eroica'

Wednesday April 8

WILLIAM STEINBERG
RUDOLF SERKIN *piano*

Overture 'Leonore' no. 2
Piano concerto no. 1 in C op. 15
Piano concerto no. 3 in C minor op. 37

Friday April 10

WILLIAM STEINBERG
RUDOLF SERKIN *piano*
CHORUS PRO MUSICA

Fantasia in C minor for piano, chorus and orchestra op. 80
Piano concerto no. 4 in G op. 58
Symphony no. 5 in C minor op. 67

Prices for the 3 Series A concerts: $6, $12, $15, $18, $20, $25

SERIES B – 2 concerts

Thursday April 9

WILLIAM STEINBERG
RUDOLF SERKIN *piano*

Overture to 'King Stephen' op. 117
Piano concerto no. 2 in B flat op. 19
Piano concerto no. 5 in E flat op. 73 'Emperor'

Saturday April 11

WILLIAM STEINBERG
MARTINA ARROYO *soprano*
LILI CHOOKASIAN *contralto*
RICHARD LEWIS *tenor*
THOMAS PAUL *bass*
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Missa solemnis in D op. 123

Prices for the 2 Series B concerts: $4, $8, $10, $12, $14, $17.50

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FINE
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MOZART
Flute quartet in D K. 285

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Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $20,950.

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Tuesday evening April 14 1970 at 7.30

WILLIAM STEINBERG *conductor*
EDITH PEINEMANN *violin*

LOPATNIKOV	Festival overture
DVORÁK	Violin concerto in A minor op. 53
TOCH	Symphony no. 2

programs subject to change

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Presto veloce
Allegro moderato

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Conductor

COLIN DAVIS was 40 years old when he became Conductor of the BBC Symphony Orchestra in September 1967. Born in Weybridge, Surrey, he studied at the Royal College of Music in London, then joined the profession as a clarinetist. After service with the Household Cavalry he started to conduct, first the Kalmar Orchestra, then the Chelsea Opera Group. Opera performances and guest appearances with English orchestras brought him to the attention of the musical world.

He had been Assistant Conductor of the BBC Scottish Orchestra for two years when he was called to the Royal Festival Hall in 1959 to deputise for Otto Klemperer in a concert performance of **Don Giovanni.** This marked a turning point in his career: he was appointed Musical Director of the Sadler's Wells Opera Company the following year, conducted **Die Zauberflöte** at Glyndebourne in place of the ailing Sir Thomas Beecham, and began conducting the major London orchestras regularly, as well as opera at Sadler's Wells, and both ballet and opera at Covent Garden.

He conducted in Canada, the United States and in Russia, directed the first German performance of Britten's **War Requiem** with the Berlin Philharmonic, and shared the podium with Solti and Kertesz on the 1964 world tour of the London Symphony Orchestra.

Colin Davis is now a regular visitor to America. He has conducted the orchestras of Philadelphia, Montreal, Toronto, Los Angeles and New York, as well as at the Metropolitan Opera, where he has led performances of **Peter Grimes** and **Wozzeck.** He becomes Musical Director of the Royal Opera House, Covent Garden, in the autumn of 1971, succeeding Georg Solti. He records for the Philips label. Colin Davis appears with the Boston Symphony for the third successive season.

INGRID HAEBLER

Pianist

INGRID HAEBLER was born in Vienna and grew up in Lodz, Poland, and in Salzburg, where she attended the Mozarteum. Later she continued her studies at the Staatsakademie in Vienna, then with Nikita Magaloff in Geneva and with Marguerite Long in Paris. In 1954 she won first prizes in the Geneva Schubert competition and an international competition in Munich. Since that year she has appeared annually at the Salzburg Festival. She has made tours each year of western Europe, appearing in recital and with many orchestras, and has traveled in Poland, Czechoslovakia, the Soviet Union, Australia, New Zealand, South Africa and Japan. She made her American debut in 1959. Ingrid Haebler records for the Philips and Mercury labels. She has made recordings of all of the piano concertos of Mozart with various orchestras, conducted by Witold Rowicki, Alceo Galliera and Colin Davis; of Mozart's seventeen Piano sonatas; and of works by Haydn, Schumann and Chopin. She is now recording a complete edition of Schubert's music for solo piano.

(continued on page 10)

PROGRAM

MOZART **Overture to 'Idomeneo, Re di Creta' K. 366**

MOZART **Piano concerto in D K. 537 'Coronation'**

Allegro

Larghetto

Allegretto

Ingrid Haebler

INTERMISSION

ELGAR **Symphony no. 1 in A flat op. 55**

Andante: nobilmente e semplice - allegro

Allegro molto

Adagio

Lento - allegro

Ingrid Haebler plays the Steinway piano.

Baldwin is the official piano of the Brooklyn Academy of Music and the Boston Symphony Orchestra.

The Boston Symphony Orchestra records for RCA Records.

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WOLFGANG AMADEUS MOZART
Overture to 'Idomeneo, Re di Creta' K. 366

Mozart was born at Salzburg on January 27, 1756; he died in Vienna on December 5, 1791. He began work on 'Idomeneo, King of Crete' or 'Ilia and Idamante', **opera seria** in three acts, in October 1780; he finished the work shortly before the first performance, which took place at Munich on January 29, 1781, the opera having been commissioned by Karl Theodor, Elector of Bavaria. The libretto was written by the Abbé Giambattisto Varesco, chaplain to the Archbishop of Salzburg, which he based on a French libretto by Danchet, written for an opera in five acts, **Idoménée**, by André Campra. **Idoménée** had been produced in Paris for the first time on January 12, 1712.

Idomeneo was given only once more in Mozart's lifetime, at a private performance in Vienna at Prince Auersperg's, in March 1786. There were occasional performances during the nineteenth century, most of them sung in a German translation. In 1931, the 150th anniversary of the première, there were several revivals: there was a production at the Vienna State Opera in a version edited by Richard Strauss and Lothar Wallerstein, another at Munich in a version edited by Ermanno Wolf-Ferrari and E. L. Stahl. The first staged performance in the United States was given in the Theatre-Concert Hall at Tanglewood on August 4, 1947 by the Opera Department of the Berkshire Music Center; Boris Goldovsky was both stage director and conductor. The Overture was played for the first time by the Orchestra in Boston on December 1, 1944; Serge Koussevitsky conducted.

The instrumentation of the Overture: 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, timpani and strings.

The order to write an **opera seria** on a large scale for the Carnival at Munich in 1781 was an opportunity plainly close to the heart's desire of Mozart, aged twenty-four. Mozart had lately known the gratifying experience at Paris and Mannheim of independence, true musical culture, and a measure of recognition which he had not had in his own provisional Salzburg under the hated, indifferent overlordship of the Archbishop Hieronymous. He had hoped for a post at Mannheim, famous for its musical performances, and at Munich, lavish in opera, his hopes were renewed. Granted a grudging leave by the Archbishop, he went to Munich in November, carrying with him two acts partly composed. Until the eventual production in January and through the various stages of rehearsal, he continued to compose the numbers immediately required. Mozart's most formidable duties were to set the text and make necessary changes, to coach the singers, to ingratiate the orchestra, and to keep himself in friendly standing with the Elector, Count Seeau (the Intendant), and other notables of the court circle. The Overture was written almost at the last moment.

The tale of **Idomeneo** was taken from Ancient Greece, acquiring from its more immediate Parisian source a flavor of French high tragedy which no doubt appealed to the French taste of the Elector Karl Theodor:

The king of Crete and his fleet, returning from the Trojan Wars, are saved from a storm at sea by a sudden calm. In gratitude to the god Neptune, the king vows to sacrifice the first person whom he shall meet on reaching the shores of Crete. That person turns out to be his son, Idamante sent away as if in disgrace. But Neptune in anger turns the ships back with a fearful storm. Idomeneo confesses to the High Priest that he has vowed to sacrifice his own son, the heir to the throne. Idamante is ready to offer himself, but Ilia, his secret beloved, insists that she will give up herself in his stead. At this moment the statue of Neptune totters, and the subterranean voice of the gods proclaims that Ilia shall marry Idamante, while Idomeneo shall abdicate in his favor.

This was formal **opera seria**, fundamentally Italian, with the usual stilted conventions, artificialities and supernatural situations. The librettist was no Metastasio, but Mozart seized upon the text with great eagerness and spared no pains to expend the full force of his genius in meeting the noblest implications of the subject. This is evident in his letters and more eloquently in the music itself, which the true Mozart specialists have warmly praised. Edward J. Dent, in his incomparable study of Mozart's operas, writes of **Idomeneo:** 'There is a monumental strength and white heat of passion that we find in this work and shall never find again.' Mr. Dent points out that **Idomeneo** is the only **opera seria** that 'represents the complete and mature Mozart', for, it should be remembered, **Don Giovanni** is technically a **dramma giocoso**, and **La clemenza di Tito**, Mozart's only other **opera seria** since the **Mitridate** of his early youth, was composed during his mortal illness in eighteen days under conditions impossible for best results. 'When Idomeneo is produced correctly,' writes W. J. Turner, 'with adequate singers, chorus, orchestra, and a first-rate conductor who understands and believes in the work, then all music lovers will be able to recognize it for what it is—namely, one of Mozart's grandest and most ambitious works and unique among his operas for brilliance of instrumentation, virtuosity, and dramatic intensity, and in the splendid use of the chorus.'

Program note by John N. Burk

WOLFGANG AMADEUS MOZART

Piano concerto in D K. 537 'Coronation'

Mozart finished this concerto by February 24, 1788, the date written on the score. The first performance by the Boston Symphony Orchestra was given on November 17, 1898; George Proctor was soloist and Wilhelm Gericke conducted.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

The concerto has come to be called the 'Coronation' because Mozart played it at Frankfurt-am-Main during the coronation festivities of the Emperor Leopold II on October 9, 1790.

Mozart was hard pressed for money in the last years but one of his life, and was disappointed when the new Emperor, when the new Emperor whom he sued for a secondary post, gave him no official recognition. Salieri, as the court **Kapellmeister,** Umlauf, as his assistant, and fifteen court musicians were ordered to provide the music at the coronation ceremonies. Mozart figured that if he should journey to Frankfurt and give a concert on his own account, something might be reaped from it over the expenses of the journey. He took with him his brother-in-law, Franz Hofer the violinist, who was to share the profits. Mozart had to pawn his silver plate to hire a coach. His letters to his wife in Vienna showed that the family finances were in a bad way. He had to urge her to push the negotiation of a large loan from the publisher Hoffmeister. The letters showed a cheerfulness which may have been the composer's way of putting a good face upon miserable circumstances, or perhaps his anxiety to keep up the spirits of his wife, who was sick and worried.

On October 3 we find him grinding out a little piece for a musical clock, in order 'to slip a few ducats into the hand of my dear little wife'. (This was K. 594, composed for Count Josef Deym, who ran an exhibition of waxworks in Vienna, including a mechanical organ. Deym took a cast of Mozart's features on his deathbed, constructed an effigy and showed it, dressed in Mozart's own clothes.)

At last the concert came off, at eleven o'clock on the morning of October 15. He played two concertos, K. 459 in F and the 'Coronation', a violin sonata and a piano duet with Hofer. 'Unfortunately,' as he wrote to his wife on that same day, 'some prince was giving a big **déjeuner** and the Hessian troops were holding a grand manoeuvre.' Enthusiasm ran high but the receipts were low.

Alfred Einstein, in his invaluable new book on Mozart comments on this concerto: 'There is no question that it was the proper work for festive occasions. It is very Mozartean, while at the same time it does not express the whole or even the half of Mozart. It is in fact so "Mozartesque" that one might say that in it Mozart imitated himself — no difficult task for him. It is both brilliant and amiable, especially, in the slow movement; it is very simple, even primitive in its relation between the solo and the tutti, and so completely easy to understand that even the nineteenth century always grasped it without difficulty. It has become, along with the D minor, the best known of Mozart's piano concertos. This p o p u l a r i t y illustrates once again the strange fact that those works are often held to be particularly characteristic which do not survive in wholly authentic form. For Mozart left the piano part of this concerto in an especially sketchy state. Now, we do not know exactly how he played any of his concertos. Only four were published during his lifetime, and while in his autographs he wrote out the orchestra parts with complete care, he did not do the same with the solo parts; indeed it would have been in his interest not to write them out at all, so as not to lead unscrupulous copyists into temptation. For he knew perfectly well what he had to play. The solo parts in the form in which they survive are always only a suggestion of the actual performance, and a constant invitation to read the breath of life into them. But the solo part of this D major concerto in particular is no more than a bare sketch, obviously entered into the score by Mozart simply to refresh his memory, consisting mostly of a single line with only the more polyphonic passages written out for both hands. Suffice it to say that only the accompaniment of the rondo theme survives in Mozart's own authentic version. Who was responsible for the version of the solo part that is accepted by pianists without question? I suspect that it was Johann André, who brought out the first edition of the work, in parts, in 1794. For the most part, this version is extremely simple and not too offensive, but at times — for example in the accompaniment of the Larghetto theme —it is very clumsy, and the whole solo part would gain infinitely by revisions and refinement in Mozart's own style. No other work — unless it be the score of **Figaro** —shows more clearly how badly we need a new edition of Mozart's works.'

Program note by John N. Burk

SIR EDWARD ELGAR

Symphony no. 1 in A flat op. 55

Elgar was born at Broadheath, near Worcester, England, on June 2, 1857; he died at Worcester on February 23, 1934. He completed the First Symphony on September 25, 1908. It was first performed at the Free Trade Hall, Manchester, by the Hallé Orchestra conducted by Hans Richter on December 3 of the same year. Max Fiedler conducted the first performance by the Boston Symphony less than three months later, on February 26, 1909. The second series of performances by the Orchestra was conducted by Max Fiedler in January 1910.

The instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, 2 harps and strings.

Edward Elgar was born the son of a provincial organist who owned the music store in the sleepy English cathedral town of Worcester; he had been brought up in an atmosphere of music. In his early twenties he began an odd five-year stint as bandmaster at the County Asylum at Powick, where he coached the musical members of the staff, as well as providing them with new compositions. In 1884 the conductor August Manns put Elgar's **Sevillana**, an orchestral movement, on one of his Crystal Palace programs, and in the following year the **Romance** for violin and piano was accepted for publication.

A few years later Elgar married one of his piano pupils. She was Caroline Alice, daughter of Major-General Sir Henry Gee Roberts.

After his marriage Elgar moved to London, and there set up home in genteel Kensington. He found it impossible to earn a living, and Alice's private income could not support the both of them. They were forced to return to Worcester. During the final decade of the century Elgar moved back to London, but again was unable to obtain enough work as a teacher, so returned once more of Worcestershire, this time settling in the town of Malvern. Meanwhile his reputation was growing apace: the house of Novello was publishing the bulk of his new music, and, since there was a series of popular choral pieces, selling it too.

Elgar's life changed completely after the première of the **Enigma variations** on June 19, 1899. Hans Richter, the German conductor, who had been appointed to the Hallé Orchestra of Manchester two years earlier, directed the performance, and he was to be one of Elgar's staunchest champions during the following decade. To say that Elgar became famous overnight would be an exaggeration, but he was now considered not only the country's foremost composer — no particular distinction in those rather barren years — but as worthy to take a place among Europe's most gifted men of music.

At the turn of the century Great Britain was at her most prosperous epoch in history. Political turbulence in Europe was to increase during the first decade of the new century and the ripples were to reach across the Channel. There was a plague of minor revolutionary movements. In England it was still the age of Rudyard Kipling, Thomas Hardy and A. E. Housman. But Bernard Shaw was already writing his no-nonsense socialistic plays. In music it was the decade of Gustav Mahler's last symphonies, of **Elektra** and **Salome**, while **Pierrot Lunaire** and **Le sacre du printemps** were only just over the horizon.

How did Elgar fit into this world? For the public figure it was a time of recognition and honors: in 1904 he received his knighthood; Oxford, Yale and the University of Pennsylvania were three of the seven universities which awarded him honorary doctorates between 1904 and 1907; he was elected to that exclusive intellectual stronghold, the Athenaeum, in 1904. And in 1911, shortly before his Coronation, King George V invested Elgar with the Order of Merit, an honor conferred only on a very few of Britain's most distinguished citizens.

For Elgar the composer, it was the decade of his greatest fertility: he finished **The dream of Gerontius**, four of the **Pomp and Circumstance** marches, **The apostles**, the **Introduction and allegro** for string quartet and strings, **The Kingdom**, the Violin concerto and the two symphonies. In addition he wrote much other vocal, instrumental and chamber music.

What then of the man who sent his wife a postcard of the Back Bay, Boston, in 1905, writing over the skyline, 'This **is** a fine town: home soon love Edward'? Remember that he was forty before he attained the recognition he felt he had deserved for many years. He had become bitter. Beneath the military bearing and outward composure lay a nature which retained many of the traits of adolescence: his moods would veer from intense depression and nervous exhaustion to an infuriatingly boyish exuberance. He disliked city life; he was much more at home in his beloved Worcestershire.

He was a romantic, a lover of pageantry, something of a snob, intensely patriotic. He could be savagely vituperative and unforgiving to those he thought his enemies, at the same time deeply loyal to his friends. Two days after King Edward's

death on May 6, 1910 he wrote to Frank Schuster: 'These times are too cruel and gloomy — it is awful to be here now —that dear sweet tempered King-Man was always so "pleasant" to me . . . I have a cold and cannot face the winds —so I did not venture to Bray today although I ventured to Cough . . . We are dismally gay — walk like ghosts and eat like ghouls. Oh! it is terribly sad.' This offers only a glimpse, but it is there, of Elgar's schoolboy humor, and of the gloomy side of his nature. There was no 'stiff upper lip' in his approach to music. Ernest Newman once wrote: 'He could rarely listen to fine-souled music without the tears coming into his eyes.'

He was an early riser. During the periods when he was composing, he would regularly sit down at his upright piano at 9 o'clock in the morning, trying out themes and making notes on manuscript paper. Then he would write at a table, getting up every now and then to try a few measures on the piano. He would work for four hours and then stop.

Elgar relied enormously on the support of his wife Alice, and she gave it unstintingly; she was his greatest propagandist and source of encouragement. To outsiders she often seemed to go too far. Sir Arnold Bax wrote in his autobiography **Farewell, my youth:** ' . . . almost at once she began to speak enthusiastically and a little extravagantly about her wonderful husband and his work.' And August Jaeger, Elgar's confidant at Novello and 'Nimrod' of the **Enigma variations,** who must be counted his closest friend, wrote in a letter to Mrs. Richard Powell ('Dorabella') after the first full rehearsal in Düsseldorf for **The dream of Gerontius:** 'As for dear Mrs. E., you can imagine her state of seventh-heaven-beatitude, with eyebrow lifting, neck twisting, forget-me-not glances towards the invisible Heavens! Don't think I am making fun of her! I am not; but you know her signs of deep emotion over the Dr.'s music, don't you?' On the other hand, Lady Elgar could be a tough manager; she was, after all, a General's daughter. Elgar was lazy and dilatory in matters of business, and she cajoled, sometimes ordered him to attend to them. She died in 1920, and Elgar never recovered from the loss. 'On the death of his wife,' wrote Sir Arnold Bax, 'he became cranky and embittered.'

When Elgar died in 1934, the **Musical Times** devoted the larger part of the April issue to articles about the composer and his music. The editors ended their long appreciation with this paragraph: 'He was not a happy man. His work taxed him body and soul — let the enjoyment that he has given to the world be the measure of what it cost him — and its burden was not lightened by his constant and perverse belief that the hand of the world was against him. Perhaps it was in self-confession that he wrote at the head of one of his works [the Second symphony]: "Rarely, rarely comest thou, spirit of delight."'

While he was working on the **Enigma variations** in 1898, Elgar wrote to August Jaeger that he was possessed by the idea of composing, as his friend had suggested, a symphony as a tribute to, or inspired by the life of General George Gordon. 'Chinese' Gordon, a self-destructive maverick, had lived a charmed life during the British campaigns in China; he was murdered when Khartoum fell to the Mahdi in 1885. His death had caused a furore in English politics: Mr. Gladstone, the Prime Minister, was blamed for Gordon's death because he delayed sending a force to relieve Gordon and his troops in the besieged African fortress. In February of 1899, Elgar wrote that he was 'making a shot at' the symphony, and in November of the same year that he had 'written a **theme'.** Two years later Alice Elgar wrote to Jaeger: 'There could be no **nobler** music than the symphony. I **long** for it to be finished and have to exist on scraps— Do write and hurry him, it always does **some** good.'

Rumours that a symphony was in the making circulated in British and German musical circles during the following years, and they were especially rife in 1904, the year Elgar was knighted. But the 'Gordon' sketches may in fact have been for the **Second** symphony; indeed it is certain that parts of the slow movement of the Symphony no. 2 date from 1904.

At all events, Elgar was definitely working on sketches for the opening movement of the First symphony in December 1907 while he was in Rome. He returned to Malvern from Italy in the middle of May 1908, and he concentrated on the First from mid-June to the end of July. For relaxation he cycled round the countryside, watched birds and looked after his daughter's rabbits. The Adagio was finished on August 23, the Finale sketched during the following days. His relaxations now included chemistry: he manufactured soap and invented a 'sulphuretted hydrogen machine' which he later patented.

On September 25 Elgar finished the last bars of the Symphony and collapsed, physically and mentally worn out. Thoughts of General Gordon had by now evaporated completely. Elgar wrote to Henry Walford Davies, who was preparing an introductory article to the work: 'There is no programme beyond a wide experience of human life with a great charity (love) and a **massive** hope in the future.'

Program note by Andrew Raeburn

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MUSICAL FANTASIES PERPETUATED AS FACT

By NICOLAS SLONIMSKY

Mr. Slonimsky is a noted musicologist as well as one of the most celebrated lexicographers of the Twentieth Century. He has carried out research in all corners of the globe, digging up innumerable obscure, forgotten or falsified bits of information. As the reader will witness below, he has an unusual talent for spicing up the often bland presentation of the facts of music history.

Samuel Johnson defined a lexicographer as a harmless drudge. He was wrong. A lexicographer can be quite harmful, particularly if he works in the field of biography.

I ought to know, for I have been engaged for years in dredging up facts and circumstances of musical lives for my various dictionaries and encyclopedias. Quite a few disconcerting bits of information may be brought to the surface in the process. The embarrassed lexicographer wonders whether he should publish drab facts or attractive fantasies, for the true lives of most musicians are quite different from the image seen through the rainbow colored prism of romantic biography.

Mozart biographies tell the heart-rending story about his funeral during a snowstorm. The snow was so heavy, we are told, that Mozart's friends abandoned the funeral procession one by one, until no one was left to accompany Mozart to his grave. It is odd that none of Mozart's early biographers, not even Nissen who married Mozart's widow, ever mentioned the snowstorm.

The story first appeared in a Vienna newspaper in January 1856, obviously fitted to the centennial of Mozart's birth. It was anonymous, signed simply "A man of the People." In the characteristic manner of romantic fiction the article recounted the events of Mozart's last weeks of life, including some private thoughts of the keeper of Mozart's favorite inn.

But the story was written 64 years after Mozart's death, and even assuming that the innkeeper was a very young man at the time, he would have been pushing 90, in 1856. The truth must have been quite different, the Mozart centennial was close at hand and the editor of the paper must have decided to observe it by publishing an exciting story about Mozart. The snowstorm was part of the melodrama.

Getting suspicious, I took a long chance and inquired at the Zentralanstalt für Meteorologie und Geodynamik in Vienna about the weather conditions on the day of Mozart's funeral, December 6, 1791. Amazingly enough, a record existed for that distant date, and I received a copy. The average temperature was mild for a December day, 3 degrees above zero Reaumur, that is, about 38 degrees Fahrenheit.

There was a weak east wind and a little drizzle in the morning accompanied by some fog. There was no heavy precipitation of any kind, and snowfall could not have taken place at that temperature. Mozart's early death was tragic, but the storm was staged needlessly. I published my findings with excusable glee. A series of revisions in Mozart biographies and general encyclopedias is now to be expected.

Every music lover knows the story of Beethoven's "Eroica" Symphony. As it is usually told, Beethoven dedicated it to Napoleon, but was outraged when the news arrived in Vienna that Napoleon had proclaimed himself Emperor. "So he is a tyrant like the rest of them!" he exclaimed. He tore up the dedication page, threw it on the floor and trampled on it. A fine story demonstrating Beethoven's democratic ideals, but unfortunately it does not stand up.

The title page of the "Eroica" is extant, and widely reproduced in facsimile. In it the dedication is laboriously crossed out in ink, showing that Beethoven was quite in possession of his faculties when he decided to take Napoleon's name off. As a matter of fact, Beethoven referred to the "Eroica" as "Bonaparte" Symphony in a letter to his publishers written several months after Napoleon's proclamation of the Empire.

The story of Beethoven's emotional outburst appears for the first time in the

continued on page 12



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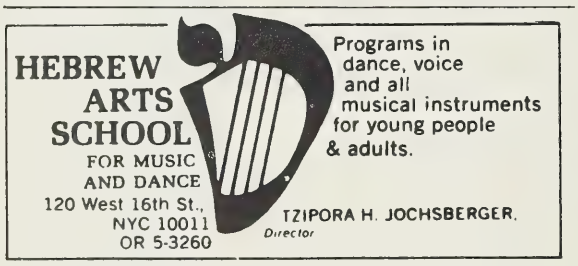
MOZART: Lucio Silla, K. 135. Cast: Fernando Ferrari (Lucio Silla), Fiorenza Cossotto (Cecilio) Dora Gatta (Giunia), Anna Maria Rota (Cinna), Rena Gary Falachi (Celia), Luigi Pontiggia (Aufidio). Angelicum Chamber Orchestra and Polyphonic Chorus of Milan, Carlo Felice Cillario conducting. Chorus director: Giulio Bertola. RCA VICS-6117.

Though identified here as a drama set to music, "Lucio Silla" follows the dictates of opera seria and represents a milestone of the young Mozart, who composed it in his seventeenth year, the third of three works written and performed in Milan. Its greatest shortcoming lies not in the music but in the book, a rather hackwritten text by Giovanni de Gamerra based on a poorly motivated plot supposedly derived from Roman antiquity. The leading role, Cecilio, originally intended for the great castrato, Venanzio Rauzzini, becomes in this recording the vehicle for the mezzo soprano Fiorenza Cossotto, who sings it ravishingly well. The supporting cast all acquit themselves most honorably and at times superbly. Though the score only foreshadows the great operatic achievement of Mozart, it already reveals many of the formal and vocal devices which we identify with his best. As yet, the music does not build to sufficient heights dramatically, the almost unrelieved succession of recitatives, arias and orchestral interludes tending to a certain sameness for the modern ear. Yet it scintillates with many brilliant moments, for after all it is Mozart.

VERDI: Aïda. Cast: Leontyne Price (Aïda), Rita Gorr (Amneris), Jon Vickers (Radames), Robert Merrill (Amonasro), Giorgio Tozzi (Ramfis), Plinio Clabassi (King of Egypt), Frank Ricciardi (Messenger), Mietta Sighele (Priestess). Rome Opera House Orchestra and Chorus, Georg Solti conducting. Chorus master: Giuseppe Conca. London OSA-1393.

Now that the Metropolitan Opera, enfin, has opened a truncated season with Verdi's time-ordained spectacular featuring the latter-day Aïda of them all, Leontyne Price, let us (not too envidiously) hear the same diva in an utterly sumptuous performance of the same opera recently recorded in Rome under the driving baton of Georg Solti. The emphasis is on opera at its grandest, replete with the color and excitement of an old Egypt that never was except as reconstituted by the fertile musicality of an Italian genius of the nineteenth century. Emotions are unfalteringly projected by a cast which knows its business and performs it with brio. Solti's dynamism keeps the proceedings on the move, almost relentlessly but always with heart. Since there is little in "Aïda" which requires subtlety of sentiment, what more should one ask?

continued on page 10



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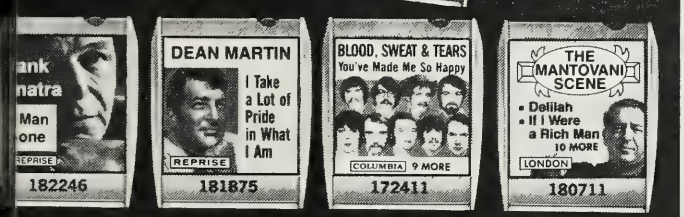
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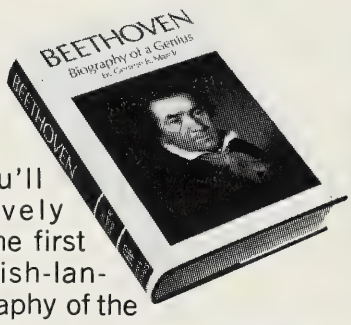
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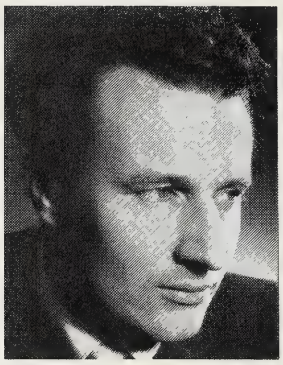
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COLIN DAVIS was 40 years old when he became Conductor of the BBC Symphony Orchestra in September 1967. Born in Weybridge, Surrey, he studied at the Royal College of Music in London, then joined the profession as a clarinetist. After service with the Household Cavalry he started to conduct, first the Kalmar Orchestra, then the Chelsea Opera Group. Opera performances and guest appearances with English orchestras brought him to the attention of the musical world.

He had been Assistant Conductor of the BBC Scottish Orchestra for two years when he was called to the Royal Festival Hall in 1959 to deputise for Otto Klemperer in a concert performance of *Don Giovanni.* This marked a turning point in his career: he was appointed Musical Director of the Sadler's Wells Opera Company the following year, conducted *Die Zauberflöte* at Glyndebourne in place of the ailing Sir Thomas Beecham, and began conducting the major London orchestras regularly, as well as opera at Sadler's Wells, and both ballet and opera at Covent Garden.

He conducted in Canada, the United States and in Russia, directed the first German performance of Britten's *War Requiem* with the Berlin Philharmonic, and shared the podium with Solti and Kertesz on the 1964 world tour of the London Symphony Orchestra.

Colin Davis is now a regular visitor to America. He has conducted the orchestras of Philadelphia, Montreal, Toronto, Los Angeles and New York, as well as at the Metropolitan Opera, where he has led performances of *Peter Grimes* and *Wozzeck*. He becomes Musical Director of the Royal Opera House, Covent Garden, in the autumn of 1971, succeeding Georg Solti. He records for Philips label. Colin Davis appears with the Boston Symphony for the third successive season.

INGRID HAEBLER was born in Vienna and grew up in Lodz, Poland, and in Salzburg, where she attended the Mozarteum. Later she continued her studies at the Staatsakademie in Vienna, then with Nikita Magaloff in Geneva and with Marguerite Long in Paris. In 1954 she won first prizes in the Geneva Schubert competition and an international competition in Munich. Since that year she has appeared annually at the Salzburg Festival. She has made tours each year of western Europe, appearing in recital and with many orchestras, and has traveled in Poland, Czechoslovakia, the Soviet Union, Australia, New Zealand, South Africa and Japan. She made her American debut in 1959. She has made recordings of all of the piano concertos of Mozart with various orchestras, conducted by Witold Rowicki, Alceo Galliera and Colin Davis; of Mozart's seventeen Piano sonatas; and of works by Haydn, Schumann and Chopin. She is now recording a complete edition of Schubert's music for solo piano.

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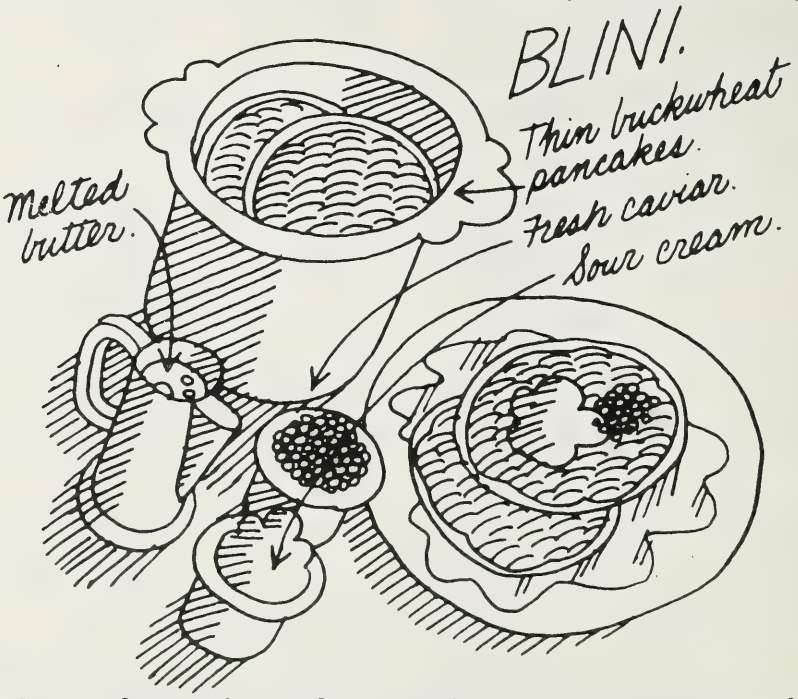
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THE MAIN HALL

Sunday, February 15, at 8:30. Clark Terry and Orchestra. Jazz Concert.

Monday, February 16, at 8:30. The Cleveland Orchestra, George Szell, conductor. Zino Francescatti, violin. All Beethoven program.

Tuesday, February 17, at 8:30. American Premiere "This Means That" by Luciano Berio.

Thursday, February 19, at 8:30. Rafael De Alba, singer. Antonio Santaella's Flamenco Ballet.

Friday, February 20, at 8:30. Melva Niles, soprano. Robert Peterson, baritone.

Saturday, February 21, at 8:30. Stockholm Philharmonic Orchestra, Antal Dorati, conductor. Works of Lidholm, Ives, Mahler.

Sunday, February 22, at 8:30. Licia Albanese, soprano. Orchestra conducted by Alfredo Antonini. 30th Anniversary Concert.

Monday, February 23, at 8:30. The Cleveland Orchestra, George Szell, conductor. Rudolf Firkusny, piano. Works of Mozart, Bruckner.

Tuesday, February 24, at 8:30. National Orchestral Association, John Barnett, conductor. Gisela Depkat, cello. Works of John Rimmer, Haydn-Gaevert.

Wednesday, February 25, at 8:30. Ludwig Olshansky, piano. Works of Brahms, Schumann, Brozen, Beethoven.

Thursday, February 26, at 8:30. St. Louis Symphony Orchestra, Walter Susskind, conductor. Gina Bachauer, piano. Works of Mozart, Dvorak, Joseph Suk. (Int. Festival of Visiting Orchestras)

Saturday, February 28, at 2:30. Christian Science lecture by Neil H. Bowles.

Saturday, February 28, at 8:30. Boston Symphony Orchestra, Colin Davis, conductor. Ingrid Haebler, piano. Works of Elgar, Mozart. (Int. Festival of Visiting Orchestras)

THE RECITAL HALL

Sunday, February 15, at 5:30. Shirley Jupiter, popular singer.

Tuesday, February 17, at 8:30. Jennie Tourel conducts an opera master class.

Wednesday, February 18, at 8:30. Works of Russell and Ulehla.

Thursday, February 19, at 8:30. George Maldonado, baritone.

Friday, February 20, at 8:30. Works of Paul Chihara.

Saturday, February 21, at 2:30. Edith Kraft, piano. Li-Ping Hsieh, soprano.

Saturday, February 21, at 8:30. The Butler Singers. Popular and Folk Concert.

Sunday, February 22, at 2:30. Barbara Smith Conrad, Soprano.

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Tuesday, February 24, at 8:30. The London Gabrieli Brass Ensemble.

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HINDEMITH: Cardillac, Op. 39. Cast: Dietrich Fischer-Dieskau (Cardillac, the Goldsmith), Leonore Kirschstein (Daughter), Donald Grobe (Officer), Karl Christian Kohn (Gold Merchant), Eberhard Katz (Cavalier), Elisabeth Soderstrom (Lady), Willi Nett (Provost Marshal). Radio Orchestra and Chorus of Cologne, Joseph Keilberth, conducting. Chorus director: Herbert Schernus. Deutsche Grammophon 139-435/6

The opera "Cardillac" stems from one of the tales of Hoffmann, "Das Frauelein von Scudery," which tells of a goldsmith, Rene Cardillac, highly esteemed in the Court of Louis XIV but a man possessed of an insane love for the things he creates, leading him to murder, if necessary, to regain them. Drawing rather freely from this eerie setting, Ferdinand Lion prepared the opera libretto which Paul Hindemith, just past thirty, put to music which reflected more the influences of Expressionism then rampant in Germany than the later, more mature composer, who achieved a kind of serenity through his characteristically linear style, would have approved. Indeed, Hindemith re-did "Cardillac" twenty-five years later, but the present recording is of the original version, thanks to the insistence of the conductor, Joseph Keilberth. Though a devoted exponent of Hindemith, he disagreed with the composer by insisting that the first version, though less ambitious structurally, was more inventive and displayed a youthful elan which revealed how much romanticism existed in one who was evolving an anti-romantic style. The performance on these discs is stunning, an excellent cast (featuring Fischer-Dieskau in full stride) and a dedicated conductor realizing both the theatricality and formal excellence of an opera which merits greater exposure.

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THE NEW BOOKS

BEETHOVEN: The Last Decade 1817-1827, by Martin Cooper. London: Oxford University Press. x + 483 pp., illustrated. Various appendixes. Index. $12.75.
BEETHOVEN: Biography of a Genius, by George R. Marek. New York: Funk and Wagnalls. xix + 696 pp., illustrated. Various appendixes. Index. $10.00.

Though Beethoven was only fifty-seven when he died, in a sense he had almost fully realized himself as a creative artist. Unmistakable as a musical genius in the early and middle stages of his career, the last decade revealed new, or at least deeper, qualities either because of but more likely in spite of his deafness, his increasing illnesses, the struggle over his nephew Karl, the loss of patrons and other vicissitudes of those years. His musical language made more demands on his listeners, from time to time it reached an exaltation which almost taxed the soul, and it often turned introspective in strange ways. In his excellent book, Martin Cooper dismisses the over-romanticizing of Beethoven's last period on the part of writers, would-be metaphysicians, who look for religious transfiguration in every dark corner of the composer's psyche. "This belief was intimately and organically connected with the equally mistaken idea that Beethoven himself was some kind of superhuman being not subject to the ordinary human frailties. How untrue both these propositions are, I hope to show in the course of what follows." Not only does he make his points effectively, he also provides us with an exciting bit of scholarship which reconstructs the period 1817-1827 in the fullness of Beethoven's activities as composer, friend, uncle and in-law. Special chapters deal with the social, political and religious atmosphere of the decade. Yet all this is only half of the book, for the second part analyzes in detail the major works of that decade: the Ninth Symphony, Missa Solemnis, the late string quartets and piano sonatas and the two 'cello sonatas, opus 102.

Mr. Marek's biography of Beethoven possesses all the hallmarks of a monumental book worthy of commemorating the bicentennial of the composer's birth. It is printed on elegant paper and handsomely bound, and the author has taken great pains to make his text as definitive as possible, bringing in many of the latest theories and speculations on the more mystifying aspects of the composer's life and work. Actually, the stress is on the man and his times, not on the music. The overall impression is one of thoroughness, though a bit more rhetorical than the lean almost understated approach of Martin Cooper. Mr. Marek's book finds its strength in breadth rather than depth. It definitely deserves a wide and popular readership.



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continued from page 4

basic Beethoven biography by his devoted disciple Schindler, but he was only 9 years old in 1804 when Beethoven wrote the "Eroica." His source was the posthumous autobiography of Beethoven's pupil Ferdinand Ries, which Ries dictated on his deathbed in 1837, 33 years after the event. Obviously the documentary value of the story is nil.

Sometimes a typographical error becomes a lexicographical person. The mythical Lt. Kije, immortalized in Prokofiev's music, was supposedly the product of an error on the part of a Czarist clerk. To cover up the bureaucratic blunder, the military authorities had to invent a suitable biography for the non-existent officer, and so provided Prokofiev with a fine subject for his satirical talent.

Incredible as it may seem, phantom musicians are encountered in the most unexpected and respectable sources The renowned German lexicographer Robert Eitner created a few in his monumental 10 volume encyclopedia bearing the formidable title "Biographisch—bibliographisches Quellenlexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts." Eitner had no knowledge of the French language and when in his research in the archives of Europe he came upon a pile of anonymous French songs, he decided that the nouns in their titles were the names of the composers. Thus, "La Chanson d'un gai Berger" became a song by a composer named Ungay Berger, and "La Chanson de L'Auberge Isolée" became a song by the woman composer Isolée L'Auberge. And so Gay Shepherd and Miss Isolated Tavern became incarnated in the great "Quellenlexikon" to the amazement and bafflement of generations of music students.

In the spirit of creative competition, I myself invented a composer to be listed at the end of my edition of Baker's Biographical Dictionary of Musicians. To make him the last conceivable name in the alphabet, I christened him Krst Zyzik. According to his biography, he was born in Pressburg on Feb. 29, 1900, and traveled widely to Pozsony and Bratislava. (There was no Feb. 29, in 1900; it was not a leap year. Pressburg, Pozsony and Bratislava are respectively the Austrian, Hungarian and Czech names of the same town.) In

1921 Zyzik wrote an oratorio for the quadricentennial of the Diet of Worms, in vermicular counterpoint. He also composed a cantata "Strc Prst Skrz Krk," in which only consonants are used.

Incidentally, the jawbreaking title actually makes sense in Czech; it means: Put your finger across your throat. I sent Zyzik to my editors expecting them to have fun with it. To my dismay, Zyzik's biography came back dutifully set in type.

I like a joke as much as anybody, but when I contemplated the consequences of my playing Frankenstein, with the monstrous Zyzik invading one dictionary after another, I became horrified. I called my publishers and confessed the hoax. Zyzik was killed off.

There is joy in pedantry. Polemical exchanges among biographers of famous men are often hilarious. I recall a talk about a dead Russian poet at an emigre gathering in Paris. A professional looking literary critic discussed the poet's love life, and mentioned several women known to have been his mistresses. Then he spoke about one particular lady, who exercised considerable influence on him. "But their relationship was purely platonic," he added. At this point a little old lady in the audience stood up and exclaimed: "I did too sleep with him!"

And this brings to mind a perfect footnote by a German editor of Goethe's autobiography. "I have never loved anyone so much as Lili Schönemann," wrote Goethe. "Here the great Goethe errs," the footnote read. "His greatest love was Frederike Drion."

From THE LOS ANGELES TIMES, Sunday, May 1, 1966. Reprinted by permission of Nicolas Slonimsky.

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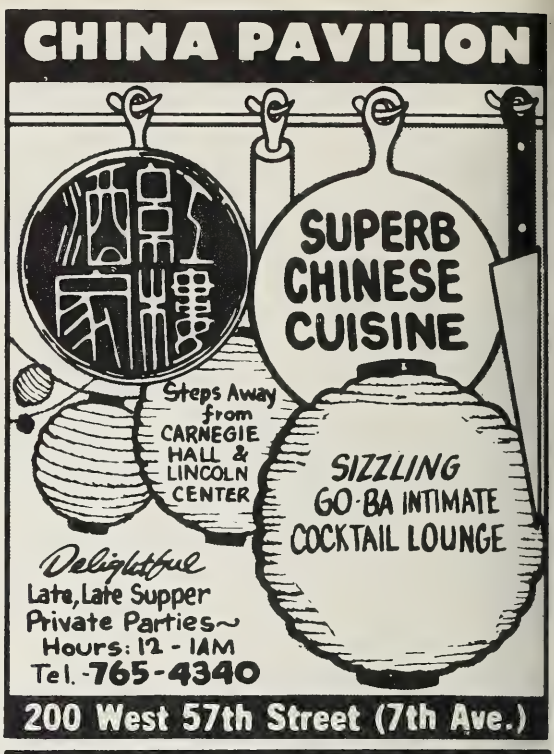
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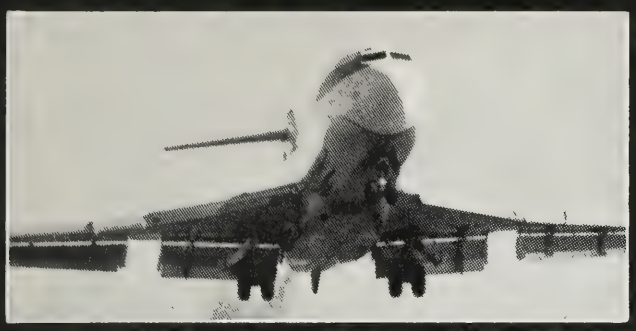
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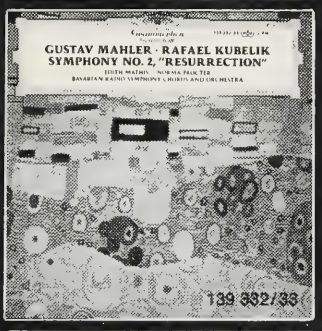




















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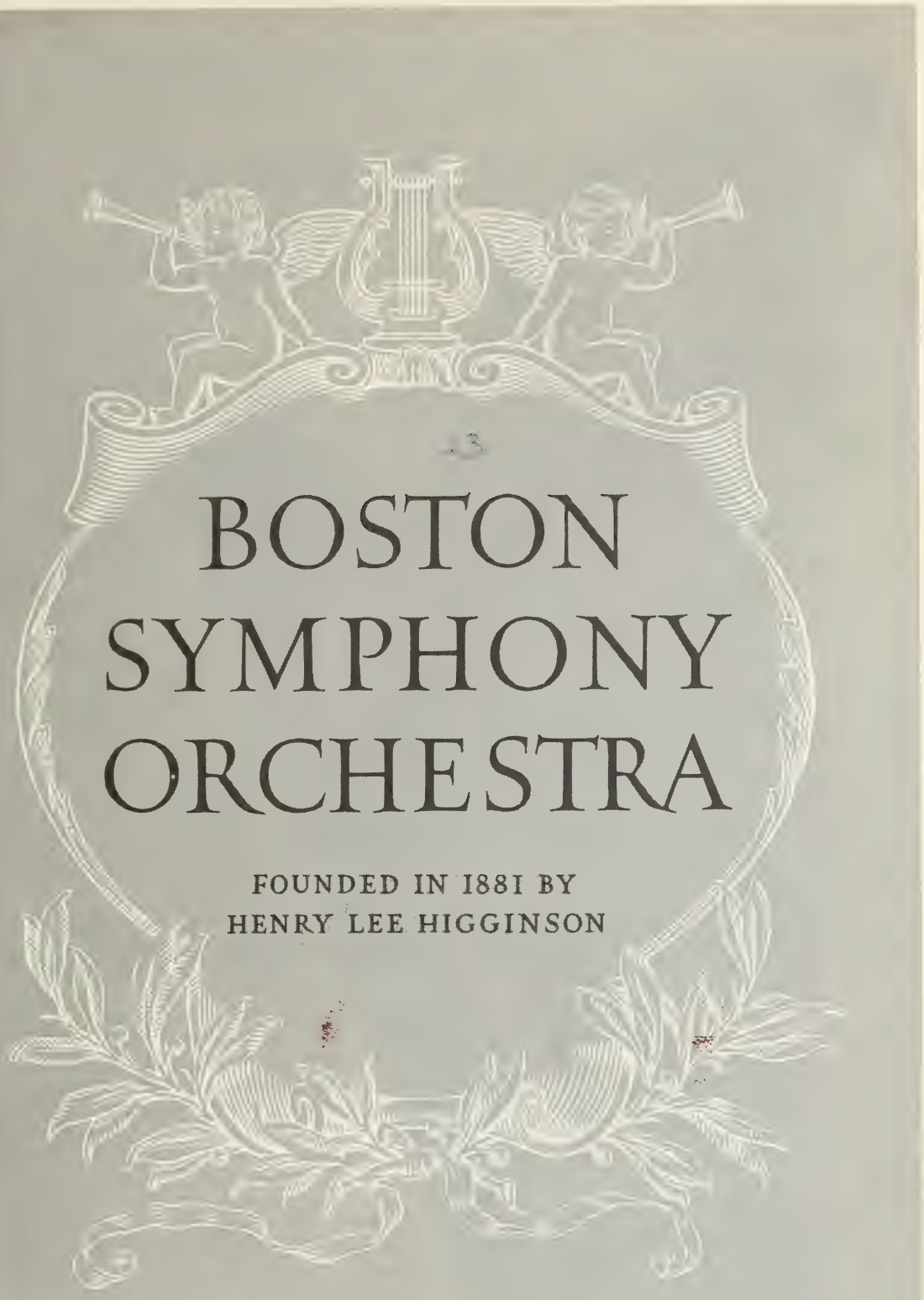


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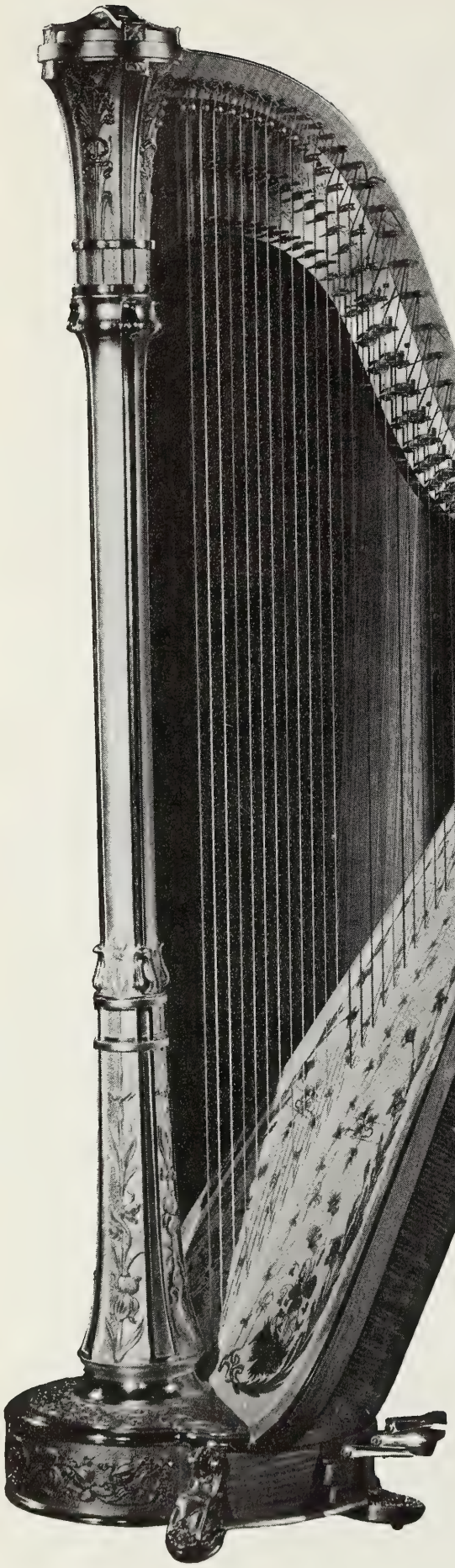


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Herman Silberman
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Sheldon Rotenberg
Alfred Schneider
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Gerald Gelbloom
Raymond Sird

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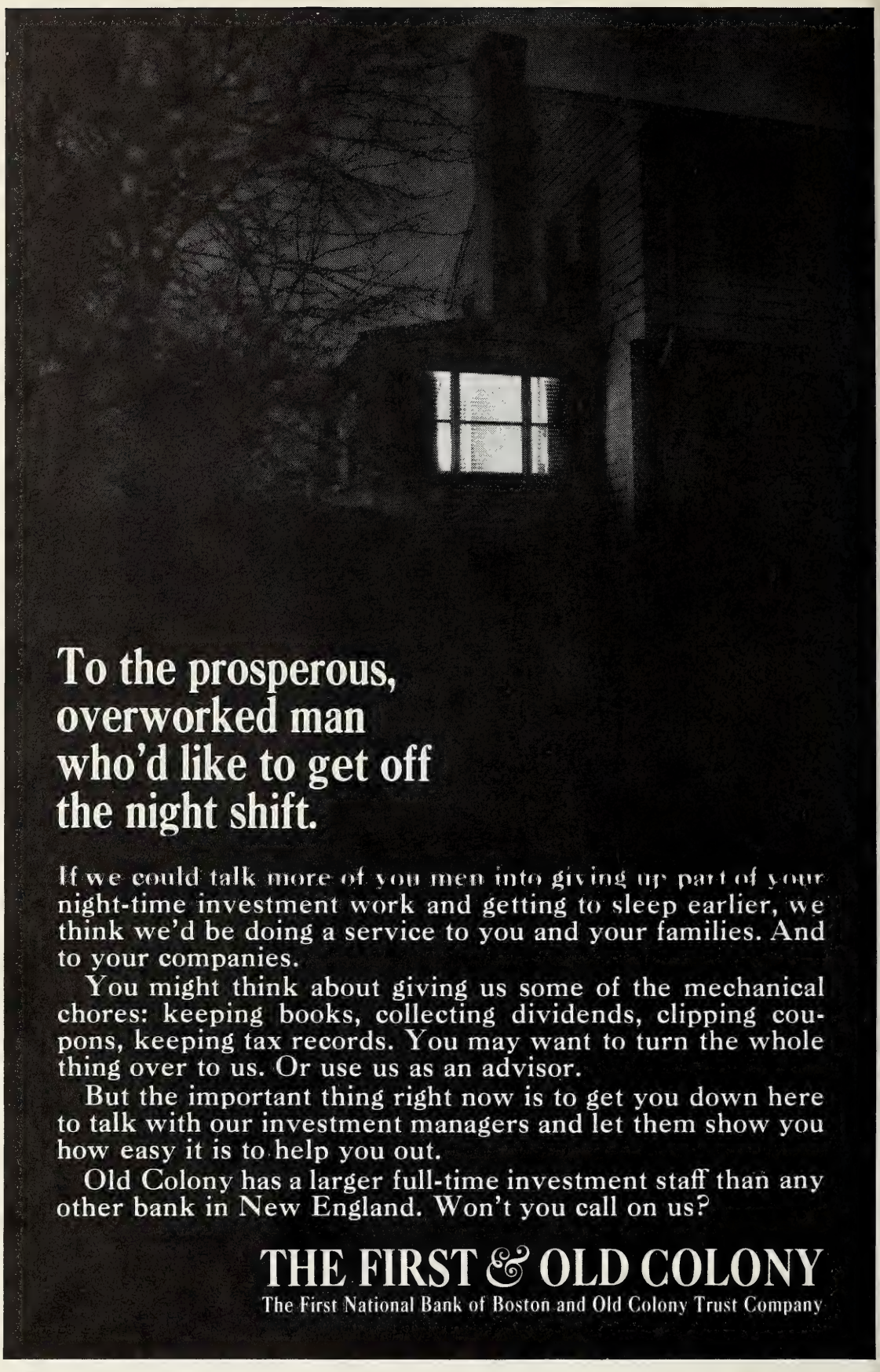
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Program Editor ANDREW RAEBURN



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Presto
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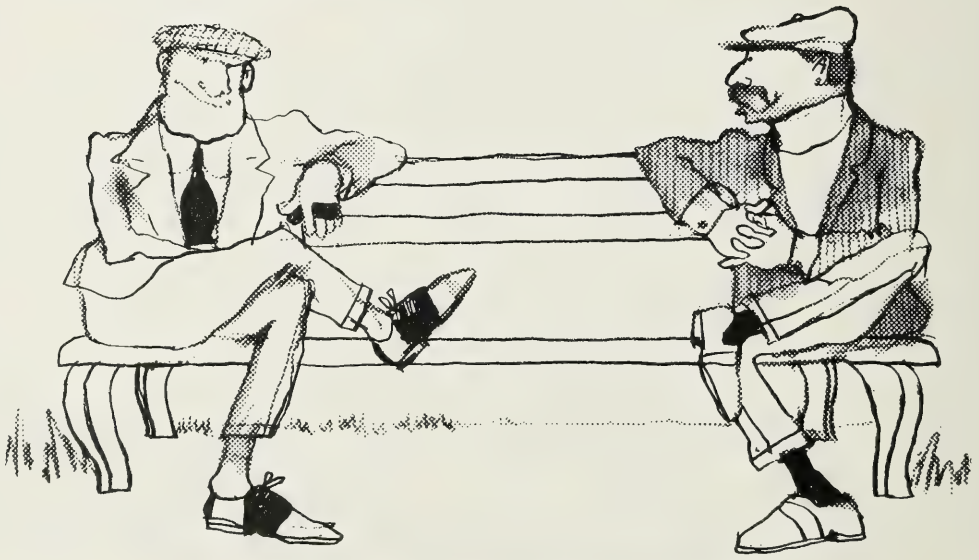
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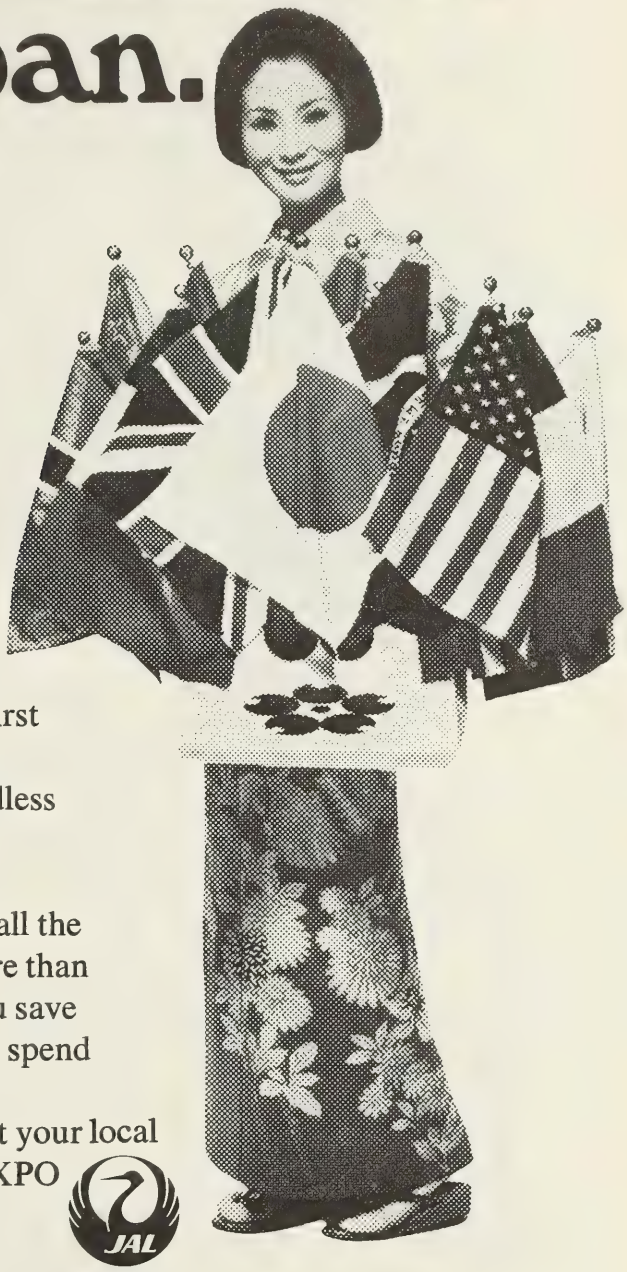
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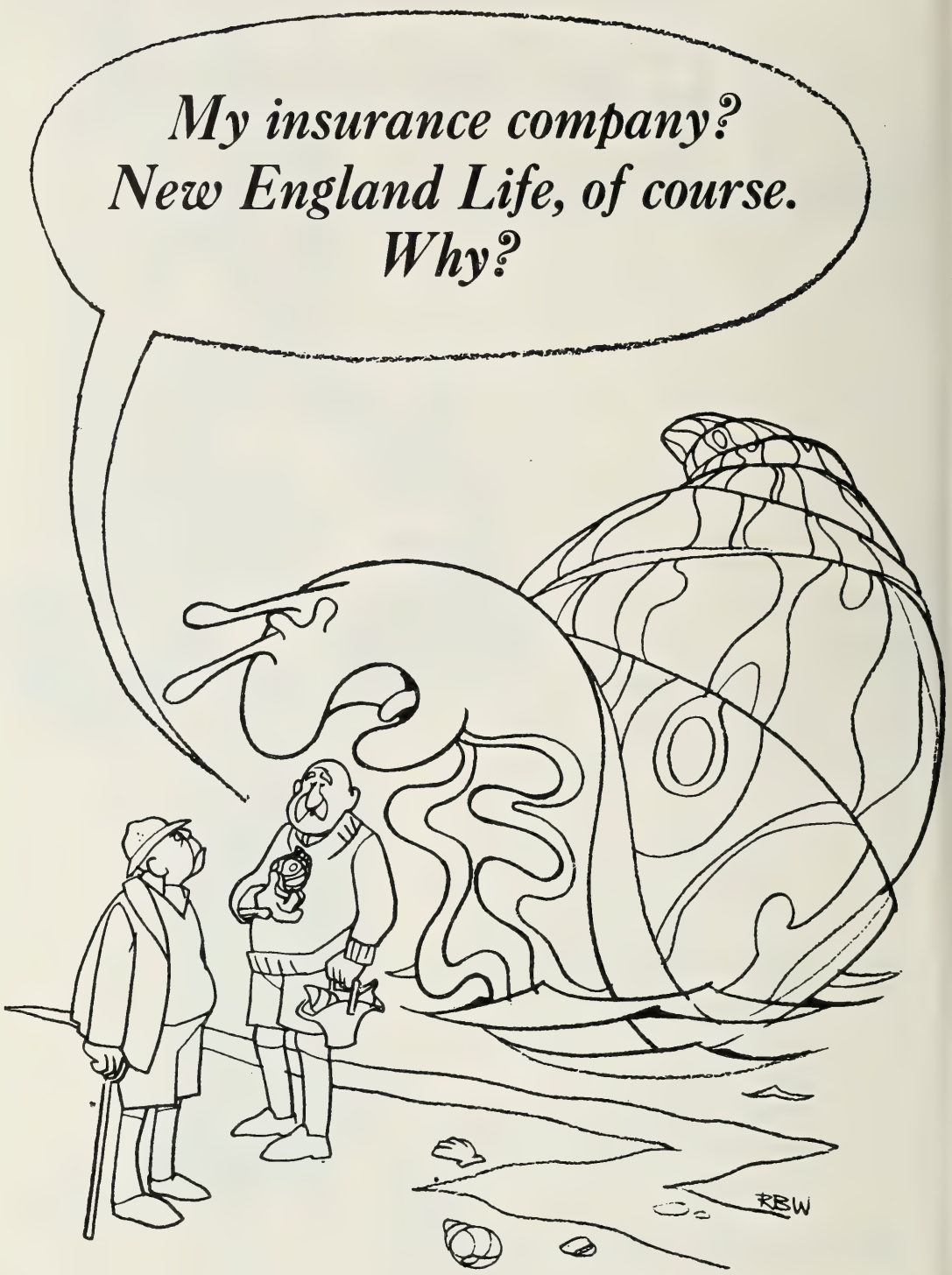
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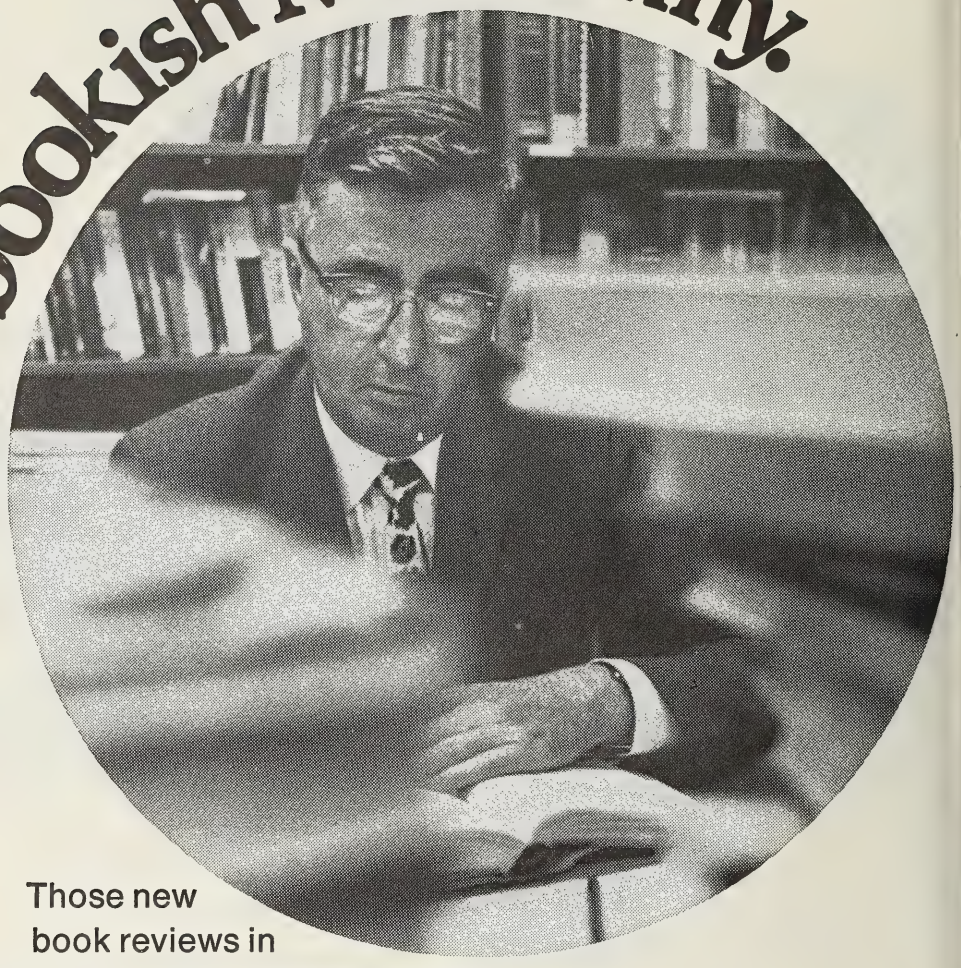
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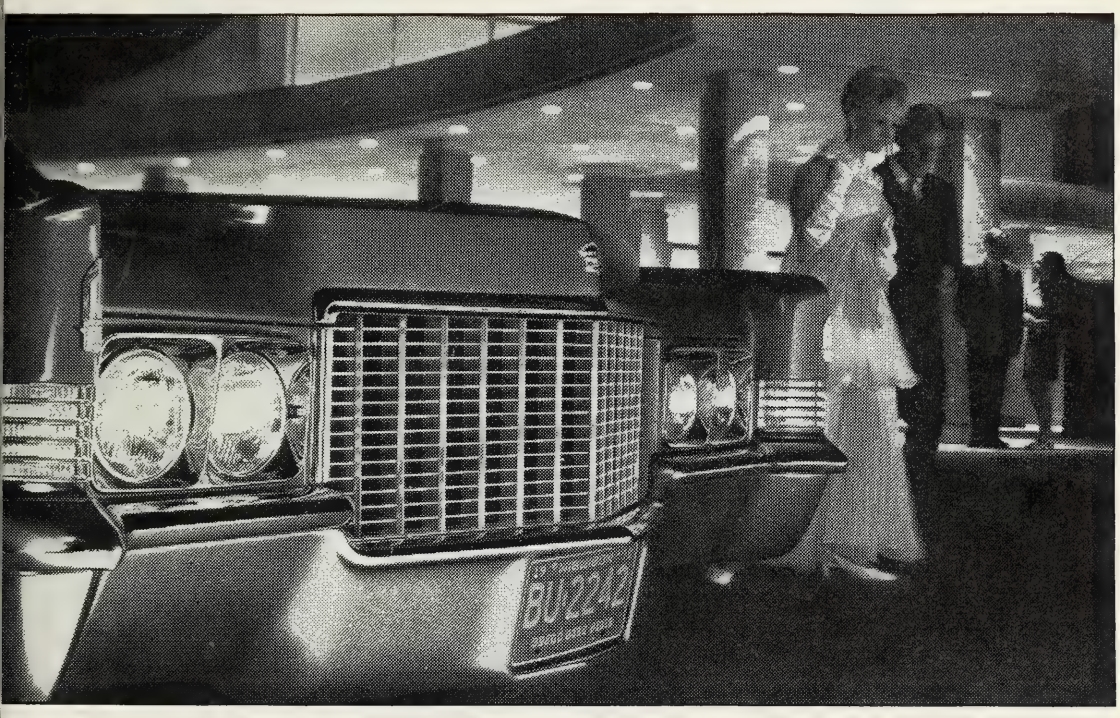
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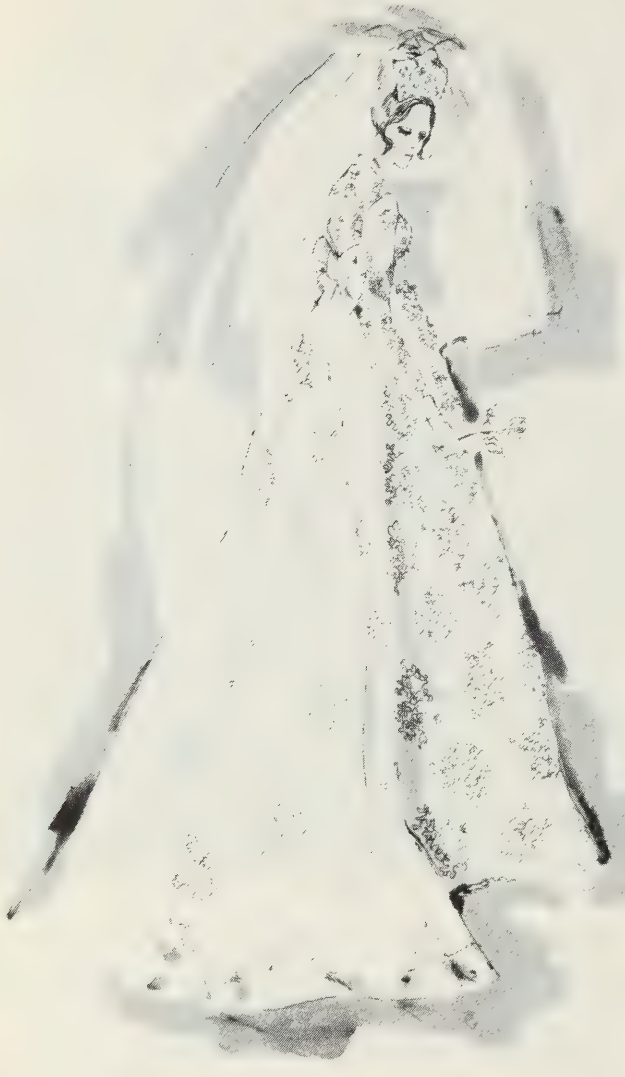
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Karl Muck was Conductor of the Boston Symphony Orchestra between 1906 and 1908, and again from 1912 to 1918. One of the foremost musicians of his generation, he came to Boston after establishing an enviable reputation in Europe. He had been conductor of the Landestheater in Prague and first conductor of the Berlin Opera; he had directed performances of *Parsifal* at Bayreuth, many Wagner operas at Covent Garden, he had conducted the Vienna Philharmonic, and had appeared in Paris, Rome, Brussels, Madrid and Copenhagen with enormous success. He was a master of orchestral discipline and an interpreter of impeccable taste.

The program of Dr Muck's first concert as Conductor of the Boston Symphony included Beethoven's Symphony no. 5 in C minor, and three pieces by Wagner, the *Faust overture, Siegfried Idyll* and the Prelude to *Die Meistersinger von Nürnberg*. During that concert, to quote M. A. DeWolfe Howe, Dr Muck 'paid the Orchestra a remarkable compliment, and at the same time assured the audience of his complete confidence in the Boston players, by laying down his baton in the midst of the Beethoven symphony and letting the music proceed without direction.'

The Orchestra's years under Dr Muck's leadership were marked by steady progress. Standards of performance were high and the repertoire was adventurous. He conducted new works by Schoenberg and Stravinsky, while inviting other contemporary composers to conduct their own works. At the end of the 1915-1916 season Philip Hale wrote in the *Boston Herald:* 'These concerts in Boston are so remarkable, they have been so remarkable under the leadership of Dr Muck, that they are now taken by too many as a matter of course. For the Boston Symphony Orchestra is not merely one that contains certain accomplished virtuosos; the orchestra is a virtuoso. It is an instrument that, having been brought to a state of perfect mechanism by Dr Muck, responds to his imaginative and poetic wishes. He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart, and soul.'

Dr Muck's tenure came to a sad end in the spring of 1918, when he was arrested by the Federal Government under the Alien Enemy Act and interned at Fort Oglethorpe, Georgia, for the duration of the war. He returned in 1919 to Germany where he lived and worked until his death in Stuttgart in 1940.

It is appropriate that at this concert devoted to Karl Muck's memory there should be works by Brahms and Wagner, composers whose works he conducted so outstandingly, as well as a piece by a contemporary composer of this generation.

RICHARD WAGNER
'Dawn' and 'Siegfried's Rhine journey' from 'Die Götterdämmerung'

Program note by John N. Burk

Wagner was born in Leipzig on May 22 1913; he died in Venice on February 13 1883. *Die Götterdämmerung* was completed in 1874 and first performed at the Festival Theatre in Bayreuth on August 17 1876. The two excerpts to be played at this concert were first performed by the Boston Symphony on January 6 1888; Wilhelm Gericke conducted. They and other excerpts from the opera have been performed by the Orchestra on many occasions since, most recently during September and October 1968, when Erich Leinsdorf conducted.

The instrumentation of 'Dawn' and 'Siegfried's Rhine journey': 3 flutes, piccolo, 3 oboes, english horn, 3 clarinets, bass clarinet, 3 bassoons, 8 horns, horn off-stage, 3 trumpets, bass trumpet, 3 trombones, bass trombone, tuba, timpani, snare drum, tam tam, bells, triangle and cymbals.

The version to be played at this concert has an ending arranged by Humperdinck.

The three acts of *Götterdämmerung,* until the point of Siegfried's death, put both the hero and the heroine at a disadvantage painful to those who have followed their valiant careers leading to their union in the final scene of *Siegfried.* We must behold the two great lovers, who, even in the prelude to this opera, have been heard in an ecstatic duet of undying devotion, angrily and publicly denouncing each other. It was part of the Norse legend that the curse of the ring should bring catastrophe. It did so according to the text through a magic potion of oblivion, whereby Siegfried no longer knows Brünnhilde, and abducts her to give her to the Gibichung Gunther as bride, whereupon, Brünnhilde connives in Siegfried's treacherous murder. Wagner, when confronted with the musical realization of *Götterdämmerung,* the text of which he had written before he had even thought of treating the earlier part of the story, was thus compelled to subject to humiliation the two beloved figures which he had by then developed to an extraordinary degree of mingled heroic, godlike, and even human qualities.

There is an orchestral interlude between the two parts of the prologue, depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley.' Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.

In the scene which is to follow, Siegfride in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called 'the decision to love', which was first developed in the third act of *Siegfried.* The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

ROBERT STARER

Concerto for violin, cello and orchestra

Starer was born in Vienna on January 8 1924. He composed the Concerto during the summer and autumn of 1967. The first performance took place in Pittsburgh on October 11 1968; William Steinberg conducted the Pittsburgh Symphony and James Oliver Buswell IV and Michael Grebanier were the soloists.

The instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets in B flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tenor drum, 2 suspended cymbals, large gong, xylophone, harp, strings and the solo violin and cello.

Robert Starer is one of the many musicians who departed their native Germany or Austria in the period after the Nazis came into power some thirty-odd years ago. After early musical training at the State Academy of Music he left Vienna in 1938 and continued his studies at the Jerusalem Conservatoire of Music. During the war he volunteered for service with the British Royal Air Force. In 1947 he came to the United States on a post-graduate scholarship at the Juilliard School of Music, and received his diploma two years later. Since that time he has lived in New York. He became an American citizen in 1957.

Robert Starer has received several prizes and awards, among them two Guggenheim Fellowships and a Fulbright post-doctoral research grant. His compositions include works for piano, songs, music for band and choral pieces, as well as significant works for orchestra and the opera and ballet stages. His one-act opera *The intruder* was performed in New York, and the première of his ballet *The Dybbuk* was given at the 1960 Berlin Festival. Martha Graham has commissioned three ballet scores, *Samson Agonistes, Phaedra* and most recently, *The lady of the house of sleep.*



Other recent compositions include *On the nature of things* for unaccompanied chorus, which was commissioned by the Collegiate Chorale, and *Sabbath eve service,* commissioned by the Park Avenue Synagogue. Starer is at present completing his first full-length opera, which is based on the play *Pantagleize* by Michel de Ghelderode.

When the *Concerto for violin, cello and orchestra* was performed at the Brooklyn Academy of Music, Starer made this statement: 'I have long been intrigued by the fact that, while numerous concertos have been written for every conceivable solo instrument, the idea of writing for soloists seems to have been neglected since Brahms wrote his famous Double concerto in 1887. Yet two soloists of the same instrumental family, one high, one low, in dialogue with each other and with the orchestra offer many attractive possibilities of sonority.'

'The Concerto', writes the composer, 'is in four movements, the last two being linked by a brief cadenza. The first is marked "moderato". After a somewhat improvisatory opening it presents two lyrical subjects, at first separately and then joined in various developmental situations. A slightly faster and more resolute section for the soloists alone leads to an extended tutti. The music then shifts its character and the initial ideas are presented, this time in reverse order.

The second movement, *presto,* is gay and jocose. The first section is in quintuple meter with much prominence given to the percussion section of the orchestra. The center portion of the movement is more relaxed, and highlights jazz-derived melodic and rhythmic elements. Three surprising interruptions by the timpani bring a return to the initial fast music.

'The third and fourth movements, though independent in their thematic materials, are conceived as a unit, with a tempo plan of increasing velocity. In the third movement the soloists are accompanied principally by muted strings, divided at one point into sixteen parts. After a brief entrance of the full orchestra this coloristic accompaniment disappears, leaving the soloists alone in a cadenza-like dialogue. A trumpet motive announces the beginning of the last movement. This motive, combined with several others, comprises the material for the Finale, music characterized by much fast passage-work for the soloists.'

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JOHANNES BRAHMS

Symphony no. 2 in D op. 73

Program note by John N. Burk

Brahms was born in Hamburg, Germany, on May 7 1833 and died in Vienna on April 3 1897. He composed the Second symphony in 1877, and the first performance took place in Vienna on December 30 of that year. Theodore Thomas gave the first American performance in New York on October 3 1878. The Harvard Musical Association introduced it to Boston on January 9 1879, and after the concert here John S. Dwight wrote his much quoted criticism that 'Sterndale Bennett could have written a better symphony'. Georg Henschel conducted the symphony during the Boston Symphony Orchestra's first season, on February 24 1882.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

Looking back over the ninety-odd years which have passed since Brahms' Second symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power'! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. They were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler,* 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good

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intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic symphony,* which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a 'cheerful and likable' *['heiter und lieblich']* symphony. 'It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them.' And he wrote to the more inquisitive Dr Billroth in September: 'I don't know whether I have a pretty symphony or not — I must inquire of skilled persons' (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17 1877, Clara found him 'in a good mood' and 'delighted with this summer resort'. He had 'in his head at least', so she reported in a letter to their friend Hermann Levi, 'a new symphony in D major — the first movement is written down'. On October 3 he played to

notes continued on page 39



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her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived *[in der Erfindung bedeutender]* than the opening movement of the First, and prophesied: 'He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship' of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

For the first performance (which was in Vienna, December 30 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): 'On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag *[in der Tasche].*' And three days later: 'Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

'It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.' [This shows the first two movements slower than present-day practice. A recent timing of a performance by the Boston Symphony, conducted by Erich Leinsdorf, is as follows: 14½, 9, 5½, 9. The timing of the first movement is misleading, however, since Richter probably repeated the exposition of the first movement, which conductors today rarely do.] 'Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.'

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance, which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First symphony, but which had sat before his D minor Piano concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that 'the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end'. But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! 'The most favorable of the press notices', continues Miss May, 'damned the work with faint praise', and even Dörffel, the most Brahmsian of them wrote: 'The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and "very pretty" when he comes before us as a symphonist.' This music, he decided, was not 'distinguished by inventive power', it did not live up to the writer's 'expectations' of Brahms.

Dörffel, like Hanslick, had praised Brahms' First symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *'gescheite Leute'*.

Considering the immediate success of the Second symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than 'prettiness' in the Symphony, to its 'inventive power', now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg, who was present, wrote in distress to her friend, Bertha Farber, in Vienna, that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the 'interesting' personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

STUDENT TICKETS

The Orchestra has started a new system, already in operation, by which unsold tickets to Boston Symphony concerts will be made available to students at a flat rate of $3. Ten minutes before the starting time of each concert the few tickets remaining unsold and those returned by subscribers will be offered at $3 each (whatever the original printed price) to students who can show college identification cards.

This is one of the several ways in which the Orchestra is encouraging young people to come to Symphony Hall and attend live concerts. To help this scheme work as effectively as possible, the management renews its appeal to subscribers unable to attend any of their concerts to telephone Symphony Hall and release their tickets for resale. Details of the resale scheme are printed regularly in the Symphony program.

THE YOUTH OF BRAHMS

by Philip Hale

This article appeared in the program book of March 21 and 22 1930, the opening concert of a Brahms festival presented by the Orchestra. The four orchestral concerts included performances of the two piano concertos with Artur Schnabel as soloist, the four symphonies, the Song of destiny, the Alto rhapsody, the German Requiem and songs. The soloists were Jeannette Vreeland, soprano, Margaret Matzenauer, mezzo soprano and Frazer Gange, baritone. The choruses were the Harvard Glee Club and Radcliffe Choral Society, Archibald T. Davison and G. Wallace Woodworth, conductors. Serge Koussevitzky conducted the four concerts.

The leading events in the artistic life of Brahms are more or less familiar to the Brahmsites in Boston. But what was his boyhood? What were his personal habits?

His father was an amiable, humorous man of the lower middle class, of limited intellect, a capable double bass player, having a knowledge of the horn and the cello, who began by playing in the lowest taverns for sailors at Hamburg, and finally held a position as double bass at the Stadt Theatre and in the Philharmonic orchestra. Once when a conductor told him to play a little louder, he answered: 'Herr Kapellmeister, this is my double bass; so I can play on it as loud as I like.'

The mother was upright, of no education, with more mother-wit than her husband, a good housekeeper, a clever needlewoman. There were three children. The parents lived apart in later years. Young Johannes was a stocky, tough, healthy boy. He studied faithfully what the schools had to offer, he even learned a little French. The Bible made a deep impression on him. It was during the early years that his 'austerely North German and Protestant view of life and art were firmly laid together with his deep-rooted love for the true Protestant chorale and Protestant church music'. He had a long hard struggle to obtain a good education. What he acquired later in life was due to his own efforts and self-discipline.

When he was fifteen he had finished his musical studies with his father and could play the violin, cello and horn well enough to act as a stop-gap when necessary. His father made him play his first attempt at a composition to friends, but the father found composition of secondary importance; there was no money to be earned by it. Johannes told

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

Widmann that he was always composing. 'My finest songs would come to me early in the morning when I was cleaning the boots,' that he composed only in great secrecy and in the earliest hours. 'All day long I was arranging marches for brass bands, and at night I would be seated at the piano in taverns.' The father obliged him to help him earn money. He would play second violin in private orchestras and at dances. Late one night there was a knock at the door. Johannes was dragged from bed to play at a ball for two thalers and drink unlimited. He would take walks with a young piano teacher; 'as a rule he did not speak a word, but walked along humming to himself, usually carrying his hat in his hand, as he loved to do throughout his whole life.' He bid fair to end his days as a ball-room player 'in the same narrow, middle-class surroundings, both material and artistic, as his parents.' To them and to many talented musicians of Germany art was a business, a practical matter, a means of earning money to ensure good living.

But the father was quick to realize that his Johannes had more than ordinary talent, and impelled by the pressure of other musicians he did what he could to develop the boy musically. So he entrusted the seven-year-old to a pianist, Cossel, who was bound to make him a pianist. 'It's a pity,' he once said, 'he might be such a good pianist, but he will not leave this everlasting composition alone.' The boy studied Czerny, Clementi, Cramer, Kalkbrenner, Hummel, but Cossel now and then let him try his hand at a piece by J. S. Bach. He wisely protected him from being exploited as a child prodigy. When he was ten he played at a subscription concert where an agent heard him and wanted the boy with his father to make a concert tour in America. The parents were tempted, but Cossel put his foot down, for which Johannes was grateful all his life.

Johannes during childhood and adolescence had a deep love of nature as 'the fount of all sound human and artistic endeavor'; and he had an overmastering bent towards knowledge and culture. There were times when he could not be torn from the harbor. He read 'Robinson Crusoe', but while the harbor drove his brother Fritz westward across the ocean, Johannes was drawn more towards the south. He was proud of the city's history; he became acquainted with the writings of Mattheson and C. P. E. Bach; with the plays of Lessing; he haunted the shops of second-hand book dealers. Thus he laid the foundations of wide reading in music, literature and art, betraying what a passionate collector he was to become — 'at that time quite a rare thing for a German musician'. Books were his favorite presents to his friends of both sexes.

When Johannes was ten years old, Eduard Marxsen, an excellent man, admirable musician, a man of erudition, a composer in the greater forms, became his teacher. Marxsen was pleased with the boy's acuteness of mind. Though the first compositions were insignificant Marxsen saw that an exceptional, great, profound talent was dormant in his pupil.

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'I therefore shrank from no effort or work in order to awaken and form it, that I might one day rear a priest of art, who should preach in new accents what was sublime, true, and externally incorruptible in art, and that by acts as well as words'. This idealistic attitude toward life and art had a great influence on Brahms. It won him over to the 'moral in music, and the classical in art'. He was initiated into Bach, Beethoven, Weber, though that was a Philistine period in Hamburg of uninspired virtuosity. But Marxsen thought more of form than color, more of the contrapuntal and polyphonic than of the homophonic. Thus it was he who gave Brahms the firm foundations of this conception of art, though his own outlook on life was 'quite as gentle, sentimental and sleek as that of any Philistine of his day'.

Even while he was studying with Marxsen, Brahms was anxious about earning a livelihood. He had given lessons, he said in after life, ever since he was twelve years old. Naturally his own pupils gave him little pleasure. He acted as conductor of a male voice chorus; gave his first concert arranged by himself when he was fourteen, including his own variations on a folk-theme in the program. At his first concerts he followed the taste of the period which 'tended toward superficial "tunyness", sentimental gush, "pluies de perles" and the fireworks of virtuosi", and so he rarely gave concerts of his own; he taught the piano for a mark a lesson, played at dances, played entr'actes behind the scenes at the Stadt Theatre, accompanied virtuosi on the platform; made transcriptions and arrangements for publishers.

When Brahms was 50 years old, he said to Gustave Jenner, 'Few can have had so hard a time as I'.

In 1849 some political refugees from Hungary appeared in Hamburg. Among them was Eduard Reményi, the violinist, who long afterwards gave concerts in the United States and died in San Francisco in 1898. He said on his arrival in Hamburg that he was then on his way to America, but giving a 'farewell' concert he met with so great pecuniary success by his playing of national dances that he decided to remain. Brahms was so dazzled by Reményi's brilliant playing, his wandering, gypsy-like romantic life, that he offered to be his accompanist. Reményi engaged him for a short concert tour, intending to take him to Joseph Joachim. There was the meeting that led to the friendship and artistic bond that lasted through life. The meeting was at Joachim's house in Hanover.

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Reményi was of importance to Brahms as a composer by directing his attention to Hungarian folk music, which led to the composition of the Hungarian dances for piano; for the finales of many of his chamber works; an influence that is seen in the finale of the Second piano concerto.

The brilliant, erratic Reményi, who would now play like a god even in his later years, sometimes like a pig, to use his own words when he once talked with us, accused Brahms of making free with Reményi's own compositions, unpublished, — rhapsodies for concert use. He was a singular, fascinating man, this Hungarian virtuoso, entertaining in conversation by his reminiscences, his original views on life and art, his sudden changes from devotion — he had his superstitions — to scepticism, his wit not free from malice. When we knew him he reminded one of a snuff-taking French abbé of the eighteenth century as described in books of anecdotes and gossip. He would grow enthusiastic over the classic works for the violin; and show the same enthusiasm for his own 'Hymn to Mount Shasta'. Edward MacDowell once said that there was the suggestion of a rope-dancer in every great virtuoso; this was true of Reményi — whose name was Hoffmann — but when he was wholly in the vein he played like an inspired musician reverencing his art, as well as a brilliant virtuoso.

Behold our Johannes fairly launched on his career.

ORCHESTRA CHAIRS NAMED IN HONOR OF CHARLES MUNCH AND WALTER PISTON

Subscribers will have noticed during past months that on the page in the program book listing the personnel of the Orchestra names have been given to some of the Principal players' chairs. Recently it was announced by Talcott M. Banks, President of the Board of Trustees, that the Concertmaster's chair has been named in memory of the late Charles Munch, who was for thirteen seasons Music Director of the Boston Symphony Orchestra. The chair has been endowed through a gift of $750,000 by Henry B. Cabot, President Emeritus of the Board of Trustees, by Henry A. Laughlin, Trustee, and by Edward A. Taft, Trustee Emeritus.

In the early years of his brilliant career Charles Munch was concert-master of the Strasbourg Orchestra. Shortly after his death Henry B. Cabot wrote in a letter to *The Boston Globe:* 'He was a truly remarkable man and to my mind a great one . . . Music was to him the breath of life and his thirteen years here in Boston were among the happiest of his life. He was grateful to us. We, the music lovers of Boston, are ever-lastingly grateful to him.'

At the same time Mr Banks announced that an anonymous gift of $100,000 has endowed the chair of the Principal flute in honor of Walter Piston, the distinguished composer who has been closely associated with the Boston Symphony Orchestra since 1928: in that year Serge Koussevitzky conducted the world première of *Symphonic piece*. Since that time the Orchestra has given the first performances of many of

Mr Piston's works, and the composer, who celebrated his seventy-fifth birthday last year, has himself conducted the premières of three of his pieces. One of Walter Piston's best known compositions is *The incredible flutist,* of which Arthur Fiedler conducted the première in 1938 with the Boston Pops. It is therefore particularly appropriate that the chair of the Principal flute should be named in Mr Piston's honor.

The chair of the Principal viola is named in honor of Charles S. Dana and that of the Principal cello in honor of Philip R. Allen. Mr Banks observed at the time of his announcement that there remain ten Principals' chairs which can be named by means of a commemorative gift to the Orchestra, in addition to many other opportunities for making named gifts as part of the Boston Symphony's Ninetieth Anniversary Fund.

THE ASSISTANT CONDUCTOR



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MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has recently been released by Angel Records.

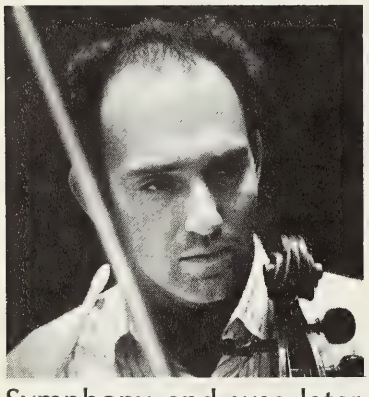
THE SOLOISTS



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. He recently received an honorary Doctorate of Music from Tufts University.



JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood during the summer, and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations.

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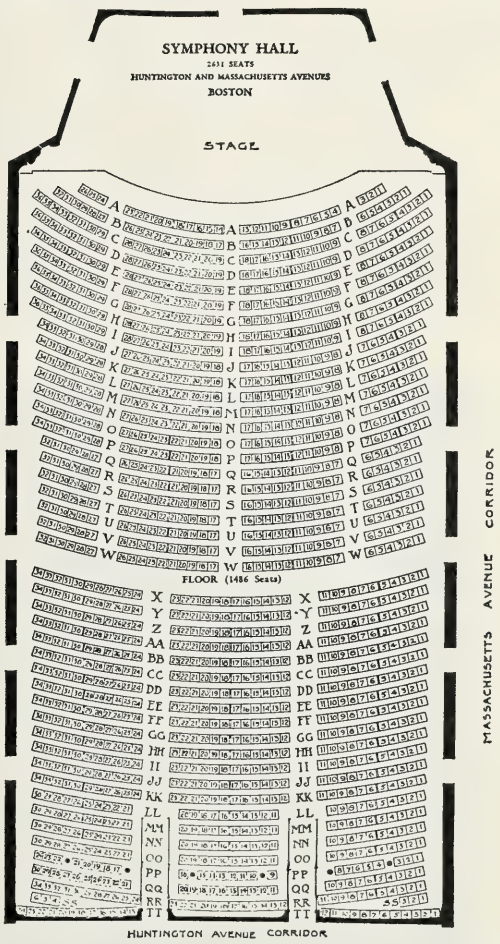
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Tuesday evening April 21 1970 at 8.30

As most subscribers already know, William Steinberg has been ill, and it is unlikely that he will be able to conduct again this season. The conductor and program for the concert on April 21 will be announced as soon as possible.

programs subject to change

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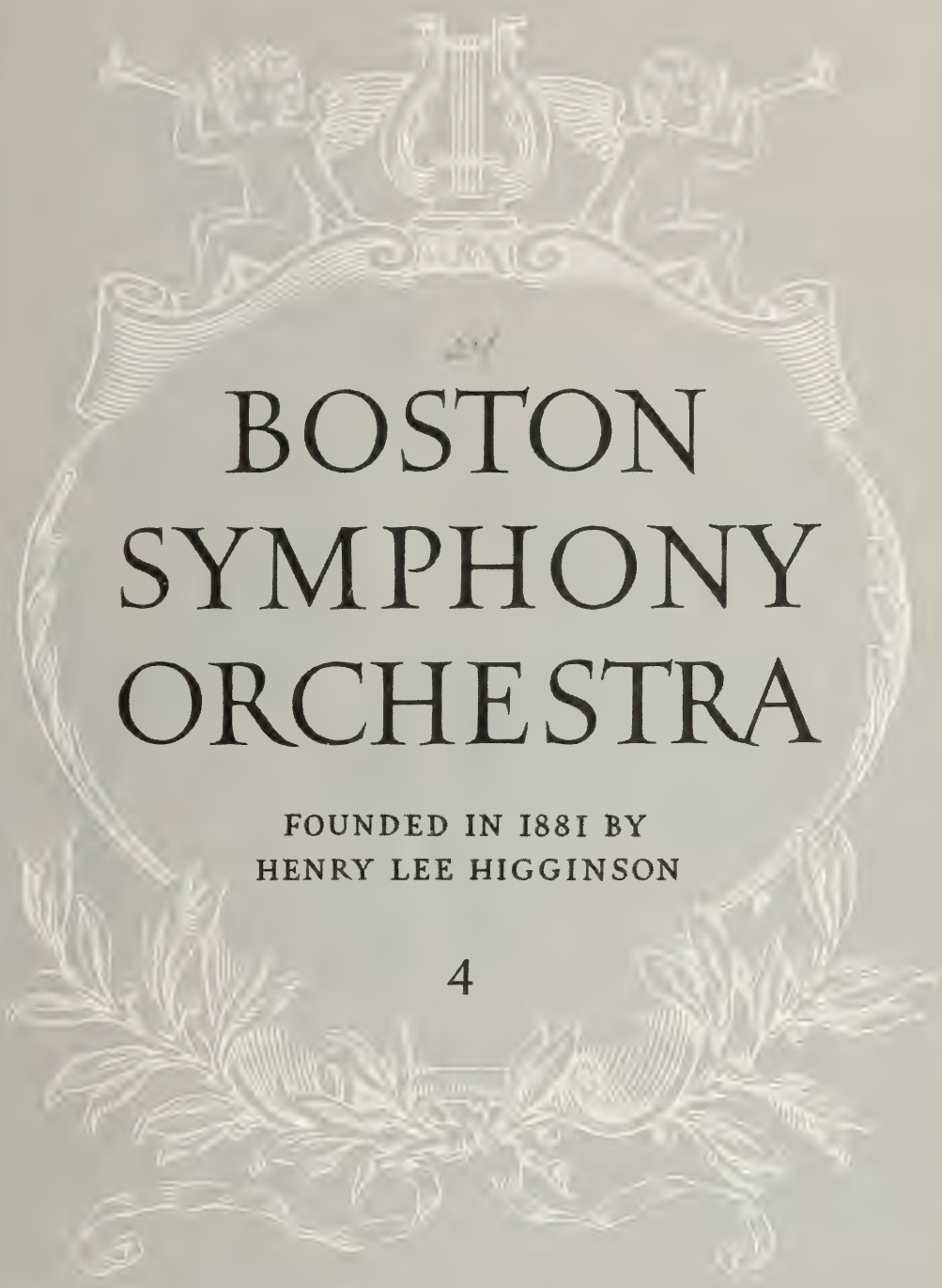
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Thursday evening March 5 1970 at 8.30

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BEETHOVEN — Overture to Goethe's 'Egmont' op. 84

SIBELIUS — Symphony no. 4 in A minor op. 63
Tempo molto moderato quasi adagio
Allegro molto vivace
Il tempo largo
Allegro

intermission

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PROGRAM NOTES

by John N. Burk

LUDWIG VAN BEETHOVEN

Overture to Goethe's 'Egmont' op. 84

Beethoven was born at Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He composed the incidental music to Goethe's play in 1810, and it was first performed at a production by Hartl in the Hofburg Theater, Vienna, on May 24 of that year. The Boston Symphony Orchestra's first performance of the Overture was conducted by Georg Henschel on December 16 1881, the one hundred and eleventh anniversary of the composer's birth. The most recent series of performances by the Orchestra in Boston was given in April 1969; Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

It is said that Beethoven hoped to get a commission for music to Schiller's *William Tell,* and would have preferred it. Certainly there are no signs of half-heartedness in the *Egmont* music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that 'two or three, found conversing together in the streets, are, without trial, declared guilty of high treason'; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend to flee with him, and save his life. 'For Goethe,' writes Georg Brandes, 'this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood.' The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

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It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. 'Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?'

JEAN SIBELIUS
Symphony no. 4 in A minor op. 63

Sibelius was born at Tavastehus, Finland, on December 8 1865. He died at Järvenpää on September 20 1957. He completed the Fourth symphony in 1911 and himself conducted the first performance in Helsingfors on April 3 of that year. He conducted it again at the Birmingham Festival in England on October 1 1912. Walter Damrosch, having first made an apology for the music to the audience, conducted the first performance in the United States at a concert of the New York Symphony Society on March 2 1913. The first performance in Boston was given after eight rehearsals, by the Boston Symphony Orchestra, Karl Muck conducting, on October 24 1913. The most recent performances by the Orchestra in Boston were given on April 12 and 13 1940; Serge Koussevitzky conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, glockenspiel (in the finale), timpani and strings.

The score is dedicated to Eero Järnefelt.

An incident in the life of Sibelius in 1907, related by himself, is a clear indication of a marked turning point in his career as artist at that time. Gustav Mahler then came to Helsingfors to fulfill an engagement as conductor. Mahler was at the height of his career — if not generally accepted as a musical Messiah, at least a spectacular figure, as conductor and as composer, before the world. Sibelius was a recluse in a country beyond the musical paths, who had attracted favorable attention here and there. Mahler, disinclined toward social activities, was glad to be alone with Sibelius. The two men were drawn to each other. They took walks together, and 'discussed all the great questions of music thoroughly'. They were congenial, for both were serious-minded, idealistic, introspective with a vein of pessimism, and in their musical expression intensely personal. The similarity ended there. In one important respect they found their views diametrically opposite. 'When our conversation touched on the essence of the symphony,' Sibelius has written for the biography by Karl Ekman, 'I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs. This was the experience I had come to in composing. Mahler's opinion was just the reverse: "No, the symphony must be like the World. It must embrace everything." '

Sibelius' musical thinking was moving with drastic insistence toward the barest essential clarity both of form and orchestration. At the very same time, European composers were stretching toward an unprecedented extravagance in picturization, in orchestral and structural magnitude. The years 1909, 1910, and the opening of 1911, the years which brought forth from Sibelius his Fourth symphony, were also those of Mahler's 'Symphony of a thousand' (no. 8), of Strauss' *Elektra* and *Der Rosenkavalier,* of Debussy's *Images,* Ravel's *Daphnis et Chloé,* Schmitt's *Salomé,* Scriabin's *Prometheus,* and Stravinsky's *L'oiseau de feu.* Sibelius, the most solitary of composers, was unaffected by this orchestral luxuriance, although he did listen to contemporary music with interest and in other ways was unmistakably influenced by it. His Third symphony, written in 1907, showed emotional moderation as compared with the First and Second, rather than any notable change in style. The string quartet of 1909 he called *'Voces intimae'*, as if, secluded in reflection, urged toward some transformation, he were listening to tentative voices within himself.

In the spring and summer of 1910, he worked continously at the shaping of another symphony. He kept in partial retirement at Järvenpää and Oslo, into October. The oncoming winter made exactions upon his time. When he made a German visit in late October, and a concert tour of central Europe in February 1911, his sketches went with him. His friends saw him in the daily round, and he could even turn to other works, of a more relaxed and inconsequential sort. Letters showed that his symphony was his deepest concern. His country was aroused by another inroad upon its freedom on the part of the Russian monarchy, an act of the Duma which aimed at nothing less than national obliteration: *'Finis Finlandiae'*. Ten years before, he would have thrown his lot into the general agitation, written music of flaming revolt. Now his instincts as artist were all directed toward something else than this expenditure of futile energy. 'Politics as such have never interested me,' he wrote at the time. 'That is to say — all empty talk on political questions, all amateurish poking into politics I have always hated. I have tried to make my contribution in another way.' That 'contribution' could not have been directly touched by outward events. The composer was entirely alone with his music. Thematic germs, which bore the face of altered intervals, were integrating, with a 'profound logic' of growth and a new freedom of tonality, into a symphony radically different, in certain respects, from those which had preceded, and more daring, too, than those which were to follow. Sibelius, who never talked volubly of his music, yet gave intimations that he was finding the just articulation of his new speech only through struggle and intensive effort. 'The symphony,' at last wrote the self-critical composer in a letter of December 1910, 'is breaking forth in sunshine and strength.'

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He conducted its first performance at Helsingfors, together with four other unheard works: the tone poems *Dryad* and *Night ride and sunrise,* the *In memoriam,* and the *Canzonetta* for string orchestra. The Fourth symphony was received in general perplexity by the audiences of Finland, nor did the audiences see the light at later performances in England, on the continent, and in America. A fairly general bewilderment of public and critics as well was pierced by clear discernment on the part of a few musicians, a perception of true mastery in a work which may yet have been perplexing in detail. William J. Henderson, for example, wrote, after the first New York performance: 'The symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvelously pure and transparent, and above all, the work has much to say. . . . The work ought to grow in public favor. It is powerfully individual; it has the grip of large thought expressed in a vigorously personal idiom; it has nobility of style, and it paints moods in deep-toned colors.' These statements stood out in contrast to the *Tribune,* which decided that Sibelius had proved himself a 'cubist' in music, or the *Evening Post,* which called the symphony 'as inconsequential as the ravings of a drunken man.'

Ernest Newman related this amusing anecdote about the early fortunes of the Symphony in England *(Sunday Times,* August 29 1937):

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'In 1912, no. 4 was rather a tough nut for the English public to crack, partly because of its drastic concision, partly because of its purely Finnish and Sibelian mentality. I remember that at one of the Birmingham rehearsals of the work a man whom I did not know seated himself beside me and looked curiously at my score, apparently in the hope that the evidence of his eyes might help to supply the understanding that had escaped him on the evidence of his ears alone. When the rehearsal was over he said to me, "Queer stuff, isn't it?" I tried to point out to him that his difficulty, which I was sure would only be a temporary one, was that this music came from a different national- and culture-heredity from ours: "It comes from Finland," I explained. "Ah!" he said, with the air of one on whom the light has dawned. "That's it! ah coom from Halifax myself." Since that epoch, thanks entirely to Sibelius, the distance separating Halifax from Helsingfors has been appreciably diminished.'

The composer, who would not have been so unreasonable as to expect an immediate and widespread apprehension of his unaccustomed music, took pleasure in the sympathetic response to it of individuals. He wrote to his friend Rosa Newmarch (May 2 1911) after the first performances in Helsingfors: 'My Fourth symphony is finished. It has twice been heard at concerts in Helsingfors. Although the work is by no means a concert item, it has brought me many friends. It stands out as a protest against the compositions of today. Nothing, *absolutely nothing* of the circus about it!'

A world accustomed to the most ample and padded scores, and in any case not disposed to symphonic lines at all, would have been certain to reject this rigorously concise symphony. What really mystified its first audiences was its unaccustumed modal idiom. Sibelius had evidently felt the need for departure from the diatonic simplicity which was the basis of his first three symphonies. His admission of particular interest in Debussy's *Nocturnes* at a London concert of 1909 is but a chance indication of his preoccupation with the whole tone scale. He also must have cogitated the old church modes, for the Lydian mode is the undoubted basis of the Fourth symphony. He gives a hint of this in a communication to Karl Ekman about his impressions of the year 1911:

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'I came to the conclusion that many present-day composers in their endeavor to preserve their place in the public eye, constantly to produce something novel and sensational, had lost the power of composing anything living based on the old ecclesiastical scales; this I thought, was reserved for me and others, who could live in greater peace.' This is one of the many revealing remarks of Sibelius in Ekman's invaluable book. The composer would have been quite incapable of casually adopting some new method and glibly turning forth some startlingly 'different' composition. He had to make the system intimately and completely his own, think naturally in its terms, and write each single note as if it belonged with absolute inevitability in its place. (Pupils of Sibelius in composition have recalled this characteristic maxim, which was the first he held up to them: 'No dead notes — every note must live!') The wonder is that he was able to accomplish this gestation in the space of two or three years. It required many more for Debussy to make his scale completely his own, as if second thought. Sibelius' audiences naturally did not feel this inevitability. Dissonances such as would have been found acceptable in some dreamy evocation of Debussy, or in expressing some dramatic point of conflict in a tone poem otherwise built of customary confluences, were found appalling when they occurred in the uncompromising light of pithy symphonic structure, and with consistency through the entire score. The constantly recurring augmented fourth, an interval harsh and gaunt to an unreceptive ear, alienated many people. It seemed to them that the composer was being deliberately wayward and obscure.

Sibelius, who through his life sought and welcomed the warmth of an individual or a general sympathy and understanding of his music, had learned at this time that while intelligent criticism was more than agreeable, unintelligent criticism was no cause for heartburn. 'I am now fairly immune to vulgar attacks,' he had written in a letter of 1909. 'They are generally stupid and my anger does not last long. Bad critiques actually have a refreshing influence on me. Almost humorous. — I am really like old violins that sound better, the more mended holes they have.' He was surprised when, conducting the symphony in several English industrial towns in 1912, he found an unmistakable enthusiastic response. He was not too disturbed when, at Gothenburg, the symphony 'was actually received with hoots'. He wrote again to Rosa Newmarch after this tour: 'Many artists, including Busoni, have spoken enthusiastically about the Fourth symphony. It gives me great joy that you too think well of the work . . . Inwardly I grow stronger and my ideas clearer day by day.'

The dark and suggestive coloring of the symphony at once mystified and piqued the romantically minded listeners of 1912. They found strange and enigmatic its mood, which gathers in intensity as if moving toward the broad proclamation of his earlier style, only to subside before reaching any sonorous climax. Sibelius had dedicated the symphony to Eero Järnefelt, and it was with his friend that he had, in 1909, made a journey to a wild and favorite spot, the Koli hills in Karelia. A certain well-intentioned critic of Finland put two and two together and forthwith connected each movement of the symphony with a particular aspect of that landscape. Sibelius made an indignant denial of any literal description whatsoever in his symphony.

It has required the passage of years for the symphonies to live down the nature pictures eagerly attached to them at their first appearance. The composer always politely protested that his symphonies are absolute music, and to be listened to simply as such. The truth may be no more than this: the composer, seeking only seclusion and the possibility of self-communion, uninterrupted, for the working out of his musical problems, sought the quiet of the wooded country which always surrounded him, and which he dearly loved. If Sibelius himself could not explicitly say that his momentary delight in one of Finland's fair lakes or some vista of fir tops so conditioned his creative thoughts as to establish a lasting association in his own mind between tone and specific landscape, it is not for others to venture any such explicit connection. There are countless passages in the symphonies and tone poems which seem in some subtle and deep-lying way to have been prompted by sights or sounds of nature. The delicate and elusive flight of fantasy is provocative of images, but the fact that there is seldom any agreement between one listener and another about those images is sufficient warrant that to give them geographical or seasonal tags is a mistake. The rare and entirely indefinable poetry of music is not served by the imposition of quasi-poetic lines.

Apart from detailed consideration of the Fourth symphony, it is interesting to read Ekman's description of the trip by the two friends Sibelius and Eero Järnefelt to Koli in the autumn of 1909. The following paragraph from a letter written by Sibelius shortly afterwards indicates that the symphony was first taking shape in his thoughts: 'I have great plans. I think you will soon be able to convince yourself that my art will gradually seem convincing and "cheerful". I have suffered and learnt much.'

The expedition is described as follows:

'Early in October 1909 Sibelius set off with his brother-in-law Eero Järnefelt on a trip to the Koli hills in Karelia, on the western shore of lake Pielisjärvi — to the same district that he had once visited, seventeen years ago, as a bridegroom. Järnefelt had been to Koli before during the days of sound and joy of national romanticism, but to Sibelius Koli was something new.

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'The whole journey took a week, the stay on the Koli peninsula, where they arrived by water late at night, lasted twenty-four hours, and their stay on the hills themselves only occupied a couple of hours, but it proved an unforgettable experience. While Eero Järnefelt worked at his easel, Jean Sibelius stood patiently beside him, smoked a cigar — in spite of doctor's orders! — and thoroughly enjoyed the magnificent view. It was a wonderful day. The wind sang, it was bitterly cold. At one moment the sun would shine on the two artists with a cold sparkling light, the next they were exposed to hailstorms and strong gusts of wind. Wherever they turned their gaze, they found inspiring impressions: autumnal Pielisjärvi with its bluish-grey waves, whose turbulent play was enlivened from time to time by a splash of sunshine, the cold, white cliffs, the scarred landscape round the hill, the view towards the Russian frontier across a limitless sea of forest, finally the wild vegetation in their rambles in the gloaming, while descending to the little lake of Herajärvi in the south-west, across the moonlit waves of which the travellers had themselves rowed in order to make for the nearest railway station on the opposite shore.

'Jean Sibelius, the worshipper of nature, was the richer by a great experience. His experiences on the trip deeply affected the continued process of spiritual change, under the power of which he was still living. They gave his creative spirit fruitful impulses in its unceasing pursuit of fresh beauties, of clearness and perfection.'

Sibelius, composing his Fourth symphony, seems to have been urged toward condensation, compactness, the reduction of his musical thoughts to their barest essentials, as if by this means each single note might become vital to the organism. The measures of tension are less suspensive, less anticipatory than those of the First and Second symphonies, nor do they lead to release in broad and expansive melody. Nor is there, except in brief glimpses, the easy flowing lyricism which is to be found in the Third. He seems deliberately to have put behind him all upholstery of rich chords, all devices of color which woo the ear by sensuous appeal. The themes are invariably fragmentary, taking always different shapes, welded into continuity by the composer's entire absorption in his task. There is clash of melodic line, of harmony, of tonality, but a sense always of certainty and conviction. When early, puzzled commentators called this symphony groping and experimental, they could have said nothing which was farther from the truth. On almost every page it is a music of spare lines, and of power and direction. The study of it gives an increased sense of inevitability.

What makes this symphony of a piece is that quality which unifies any important work of art — a singleness of intention; a clear method engendered by the subject in hand, and by the mood of the moment. Nothing binds it more obviously than its modality. Where a Debussy would work his special scale into captivating chord chains, Sibelius divulges his harmonic scheme mostly in the successive intervals of an open and linear music.

The first movement is the only one which directly complies with formal tradition. The sonata form is followed clearly, but with the greatest conciseness. The movement is only 114 measures in length, and would

be the shortest of all were it not for its slow tempo. It begins in the low strings with four notes, having the characteristic compass of the augmented fourth. From this, the solo cello develops a wider theme, in the compass of a seventh. The music gathers tension and sonority until, after sombre and threatening chords from the brass, a more definite theme, characteristically syncopated, is proclaimed in F sharp major by the high strings. The very brief development makes use of the themes disclosed by setting them against a driving tremolo string figure. In the recapitulation, likewise brief, the music subsides at last with the repeated sliding fall of a halftone, a trait which is to be used again and with an even more haunting effect at the end of the slow movement.

The second movement is in a rapid and lilting triple measure which might be almost conventional in effect were it not for the persistence of unaccustomed intervals. The oboe first takes the melody. Then, as the rhythm changes to a duple dactylic measure, the strings take the entire burden. The earlier rhythm and theme is shortly reestablished. The music is almost light and carefree in character, until the tempo becomes twice as slow and the mood more serious and deliberate. At this point there is a recurrence of the starker harmonies of the first movement, a device which anticipates the mood of the Largo.

The slow movement is composed of two alternating constituents, the first a rising figure disclosed by the flute in dialogue with other woodwind instruments and reminiscent of the first movement; the second, a long-breathed and passionate theme. This theme could properly be called the only one in this symphony of fragments which has a long and rounded contour. It does not at once attain full statement, but is first hinted in two measures from the horn quartet, and presently more clearly suggested by the strings. Each recurrence gives the theme a longer span, the cello at length singing it against string tremolos. The melody is heard in its fullness only when played by the entire strings at the climax of the movement. This is the central movement of the symphony, and is marked by the widest sweep of melodic expansion. Just before its end the theme of the fourth movement intrudes *pianissimo* in the woodwind, another way in which Sibelius binds his symphony together.

The finale is by far the longest and most developed of the four movements. Again it consists of a succession of short themes laid forth one after another, each seeming to grow from the last. The movement is more fully scored, attaining a climax of sonority with bell notes and long chords over rushing string scales. It can be said of this movement, even more than of its predecessors, that it is built of many small pieces, each so integral as to lose its point if an attempt were made to isolate it from the context. Like each of the foregoing movements, this one ends quietly, now in an oft repeated A of the strings. The voice of the symphony keeps its poignancy and sombre color in subsidence. It becomes mystic and provocative.

Michael Tilson Thomas writes:

The Fourth symphony of Sibelius is one of the great works of this century. It stands as high as the other towering works of the first two decades, Schoenberg's *Erwartung,* Stravinsky's *Le sacre,* the last works

of Debussy and the paintings and sculpture of Picasso and Braque, to make a somewhat haphazard selection. The Symphony shares with these other works a startling structural innovation, the inevitable and cohesive whole of each being built up from cellular fragments. The further marvel is that their structure is not merely a mold into which ideas are fitted, but is rather derived from the ideas themselves. In other words, their shape is part and parcel of the expressive quality of the works, and invests their components with ever greater and more diverse significance.

Sibelius was a master of this kind of formal development. It is true that his harmonic scheme was conservative, but other facets of his writing are highly original and advanced, especially in the Fourth symphony. Take rhythm, for example: his compositions are full of ambiguous, asymmetrical and overlapped rhythmic figures which switch from one metre to another. Further, he sometimes uses very slow tempi within which passages moving outside the context of pulse float in a sort of 'timelessness'. Another typical device of Sibelius is his use of quasi-canons chasing each other half a beat apart.

Most remarkable is his perception of simultaneous events moving at totally different speeds, a sense derived perhaps from his study of nature. He expresses it by overlapping, sustaining and resolving held pitches in different octaves, a design which produces an identification between speed and pitch level.

As for Sibelius' use of the orchestra, his most striking innovations lie in his writing for strings, especially in the contrast of solo players and the tutti group, and in his use of brass and timpani. Chords emerge and are transformed almost imperceptibly. Closely linked with this quality is his use of dynamics: degrees of crescendo and diminuendo are often the identifying characteristics of a formal component. Finally, one is amazed how economically he uses pitches, especially in the Fourth symphony, to create so moving a tonal world.

It may appear that I have described a macrocosmic Webern. However improbable it may seem, there are indeed similarities between the two composers: both were extraordinarily sensitive to all the techniques of composition which I have discussed, both were mystics. Webern was a convinced Roman Catholic, Sibelius had what might be called a religious belief in Nature; and in the process of musical creation, both were preoccupied with the generation of a wholly consistent work deriving from the innate characteristics of their basic materials.

I feel it worth making the following points about Sibelius' Symphony no. 4:

Of the four movements only the first and third have conclusive endings. The endings of the fast movements are enigmatic: they relate to the brooding nature of the work and dwell on the unresolved sevenths and tritones which haunt the Symphony as a whole. The ending of the final Allegro is especially moving: after a trumphant outburst the mood changes to one where winds and strings mournfully utter fragments of the germinal motive against the bitter and sardonic tones of the oboe. Then, to stark, soft repetitions of the same chord, the Symphony is finished, along with the pre-Great war world that gave it life.

ARNOLD SCHOENBERG
Five pieces for orchestra op. 16

Schoenberg was born in Vienna on September 13 1874; he died in Los Angeles, California, on July 13 1951. He composed *Fünf Orchesterstücke* in 1909 and they were published in 1912. Sir Henry Wood conducted the first performance at a Promenade Concert in London on September 3 1912. The first American performance was given by the Chicago Symphony Orchestra on October 31 1913; Frederick Stock conducted. Karl Muck conducted the first performance by the Boston Symphony Orchestra on December 18 1914; it was the first time that music by Schoenberg was heard in Symphony Hall. The most recent performances by the Orchestra in Boston were given in February and March 1958; Richard Burgin conducted.

There have been altogether five publications of the *Five pieces:* the original score of 1912; a two-piano score by Webern, dated 1913; the arrangement made by the composer and his son-in-law Felix Greissle of four of the pieces for chamber ensemble; the 'new, revised' full orchestra score of 1922; and the 'new edition for normal orchestra', made by Schoenberg in 1949 and published in 1952. Michael Tilson Thomas prefers the score of 1922, which is used at these concerts. Schoenberg added new tempo markings, changed dynamics and articulation and added a measure to the second movement. The titles to the movements were included in the 1922 score for the first time, though an entry in the composer's diary for January 27 1912 shows that he had conceived them before the publication of the original score.

The instrumentation of the 1922 version: 4 flutes, 2 piccolos, 3 oboes, english horn, 3 clarinets in B flat, clarinet in D, bass clarinet, 3 bassoons, contra bassoon, 6 horns, 3 trumpets, 4 trombones, tuba, timpani, xylophone, tam tam, bass drum, cymbals, harp, celesta and strings.

The *Five pieces for orchestra,* composed in 1909, are described as Schoenberg's first venture into the purely orchestral field after his chromatic development had worked away altogether from a sense of tonality. At this stage of his development he had not yet methodically adopted a thematic serial succession. For the first time in this score he indicated by signs, for the conductor's benefit, the instrumental voices which were to be emphasized (in lieu of the traditional melodic line).

Egon Wellesz, in his book on Schoenberg, provides the following guide to the nature of the music:

'The orchestra is treated purely as a body of solo instruments; the chords are formed from the most varied tone-colours, which are treated according to their natural intensity; and within the chords themselves, certain tones are allowed to be more prominent than others. How this may be understood is shown by the beginning of the second piece, in which each note of the changing harmonies is played by a different instrument.

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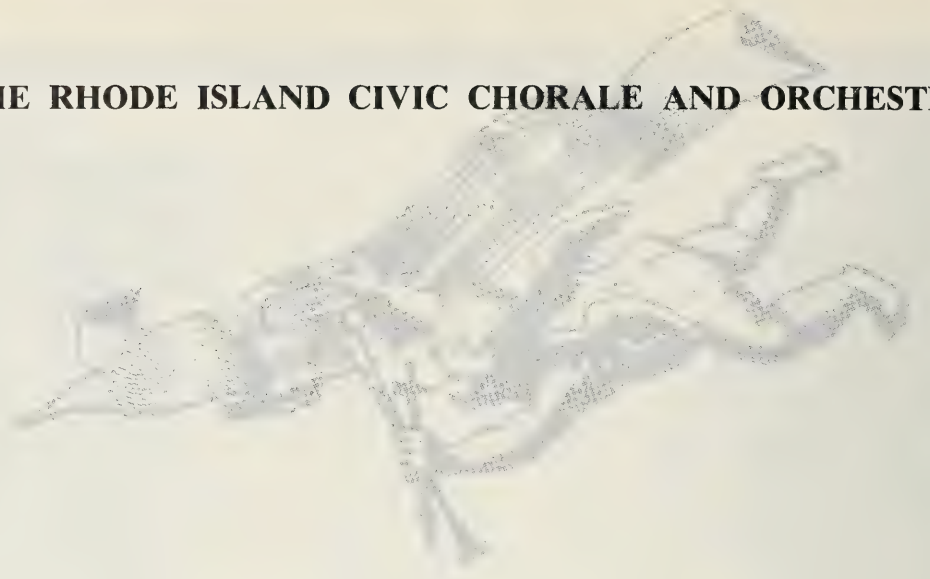
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'Harmonically regarded, the first piece is the simplest; it is constructed on a logical and consistent bass motive, which is sometimes augmented, sometimes diminished. Here, by the way, is to be found the orchestral effect that occurs later in *Die Frau ohne Schatten (The woman without a shadow)*, of Richard Strauss. In the middle section there is a rise to a climax in which, by means of flutter-tonguing, muted trombones and the bass tuba produce a tremolo with their full power.

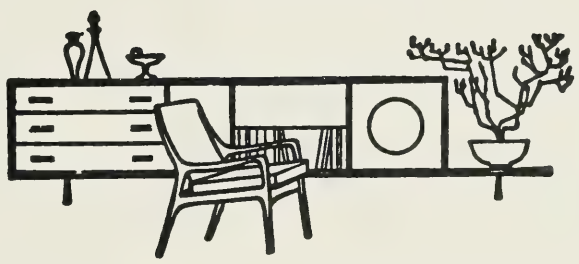
'The second piece is of a lyrical nature. The middle section particularly is unusually soft and tender; it begins on a theme for the solo viola which is taken up later by the cello. Then begins the episode in which the celesta plays an imitative figure, accompanied by two flutes alone. Into this texture there is brought a theme, light and staccato, for the bassoon, which later on becomes predominant and forms a counter-point to the first lyrical theme of the middle section.

'The third piece is purely harmonic and shows the same chord in a continually changing light. Schoenberg gives the following indication as to the performance of the piece:

' "This change of chords, which runs through the entire piece without any development of theme — a change so little noticeable that one is aware only of a difference of tone-colour — produces an effect comparable with the quivering reflection of the sun on a sheet of water. The piece owes its origin to such an impression at dawn on the Traunsee. The peculiar orchestration should be noticed: first of all two flutes and clarinets, then the second bassoon with the solo viola for bass. There follows the somewhat brighter chord for cor anglais, muted trumpets, first bassoon, horn and solo double-bass."

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'The fourth piece is of more passionate character; lively passages for the woodwind and impetuous figures for the trumpets and trombones appear. The last piece on the contrary is, like the second, in lyrical vein and extraordinarily polyphonic.'

When Schoenberg's music was first performed at the Boston Symphony concerts, in 1914, the audiences were anything but prepared for the experience. The *Five pieces for orchestra* had been introduced in Chicago by Frederick Stock on October 31 1913, at a Promenade Concert in London on September 3 1912. The audiences in Boston were as bewildered by their first experience of 'atonalism' as the audiences in London and Chicago had been. The newspaper reviews preserved in the file of scrapbooks in Symphony Hall will give some idea of the effect the music had upon its astonished hearers:

LAUGHING — *Schoenberg's 'Five Pieces' Inspire Smiles and Horror.* Olin Downes there reported the event as follows: 'Yesterday afternoon in Symphony Hall, at the eighth rehearsal and concert of the Boston Symphony Orchestra, Dr Karl Muck, conductor, a polite and well-intentioned audience laughed outright as the first of Arnold Schoenberg's *Five pieces for orchestra* was played for the first time in this city. The other four pieces appeared to excite only wonder and bewilderment. After the last had come to an end some ten isolated "Schoenbergers" applauded persistently for a few minutes in one corner of the hall. Dr Muck's gestures had spoken for themselves. He had rapped peremptorily on his conductor's desk as he opened the score. He had raised his baton, as each piece came to an end without resting on any chord familiar to anyone in the audience, and proceeded without a pause and rather grimly to the next "piece", and at last he bowed several times to his orchestra, as to courageous, skillful colleagues, who had performed a difficult and dangerous task, and ignoring a few well-meaning handclaps from the audience, marched off the stage, apparently in an unamiable frame of mind. . . . This music, for the greater part, sounds very horrible. The sonorities of the orchestra are so intense in pitch and quality that it is a physically taxing experience for the ear.'

In the *Boston Advertiser* the headline read: 'AN EXCRUCIATING NOVELTY BY SCHOENBERG PLAYED.' Its critic remarked:

'But now we must reluctantly speak of, as we still more reluctantly listened to, the vagaries of the musical radical, Arnold Schoenberg. His five orchestral pieces had one only merit — brevity. Parts of them were not any more coherent than the tuning-up of the orchestra, which preceded them.'

The *Globe's* headlines ran: 'FUTURISTIC MUSIC — *Schoenberg's Absurdities Introduced to Boston.*' The critic wrote as follows:

'The composer has denied the stigma of "futurism", and contends that he writes "naturally", that his idiom is his individual expression of feeling, and that it is grossly misunderstood by many, chiefly by those obnoxious persons called critics. If a man insist that the emotions of his soul clamor for perfect expression only through a chord of consecutive minor seconds, none can presume to deny his sincerity. The normal, that is to say, the usual ear, however, might decide his emotions to be fit subjects for a vacuum cleaner.'

Two of Boston's critics, Philip Hale and H. T. Parker, were aware that the musical movement which had made so considerable a stir in Central Europe — riots in concert halls extending into esthetic warfare — was not to be merely dismissed with a barbed joke. Philip Hale wrote in the *Herald:*

'The pieces played yesterday are extraordinary. It is easy to say that the composer is a maniac or a poseur. Neither statement would be accurate. Those who have read his treatise on harmony know that he is a man of unusual knowledge, force, originality. Those who heard his quartet last season know that he can write music of uncommon beauty and towering imagination in a more familiar form. . . . What is to be said of the five pieces? Personal impressions are interesting chiefly to the person impressed. No two persons hear music in the same way. I could make little out of the first and the fifth pieces. There are fine moments in "The past" and "The changing chord"; beautiful suggestions of mood; strangely beautiful effects of color. Nor is the fourth piece wholly inexplicable. To argue for or against this music, which might be of another planet, after even several hearings, would be presumptuous and foolish. It took many Bostonians, well acquainted with orchestral and chamber compositions, a long time to familiarize themselves with the idiom of César Franck, and later with that of Debussy. These composers, however, are not so fundamentally radical, anarchistic, as Schoenberg.'

'H. T. P.' wrote in the *Boston Transcript:* 'Few in this town take music, or the performance of music, so eagerly and seriously as to show unseemly excitement over either in public; while a breach of good manners at a Symphony Concert is unthinkable, although some ears believed they heard once yesterday a modest and timid hiss.'

This unusual critic, who made up for a lack of technical expertness by his sensitive perceptivity as a listener, wrote in part: 'In sum, then, Schoenberg writes music of mood and vision and in at least three, and maybe four, of the five pieces, does succeed in communicating a plausible imagery to his hearer at the moment, as he must do in the swift commerce of music in the concert-room. And in every sense, the imagery is very tense, nervous and concentrated. That is to say Schoenberg, like many another of the innovating composers of our time, would make music yet more sensitively, intimately, and concentratedly expressive of the mood, vision and impulse behind than it has ever been before.' Elsewhere he tried to put the 'mood' into words: 'Whirling, warring wraiths of sounds.'

In London, the public bewilderment could hardly have been cleared up by the following, which Rosa Newmarch offered in the program: 'The music seeks to express for us all that dwells in us subconsciously like a dream; which is a great fluctuant power; and is built upon none of the lines that are familiar to us; which has a rhythm as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or storm has its tonality; which has harmonies, though we cannot grasp or analyze them, nor can we trace its themes.' The *Daily Mail* wrote: 'Is it really honest music or merely a pose? We are inclined to think the latter. If music at all, it is music of the future, and we hope, of a distant one.' To the *Times* 'It was like

a poem in Tibetan'. The *Daily News* was still more unkind: 'We must be content with the composer's own assertion that he has depicted his own experiences, for which he has our heartfelt sympathy.' Ernest Newman, a more farsighted critic, concluded his review: 'I take leave to suggest that Schoenberg is not the mere fool or madman that he is generally supposed to be. . . . May it not be that the new composer sees a logic in certain tonal relations that to the rest of us seem chaos at present, but the coherence of which may be clear enough to us all?'

[As for the titles of the movements, it is worth quoting the excerpt from Schoenberg's diary of January 27 1912, which appears in Josef Rufer's *The works of Arnold Schoenberg* (Faber and Faber, London, 1962) in a translation by Dika Newlin:

'Letter from Peters, making an appointment with me for Wednesday in Berlin, in order to get to know me personally. Wants titles for the orchestral pieces — for publisher's reasons. Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets — the things one doesn't admit even to oneself. But titles give you away! Besides — whatever was to be said has been said, by the music. Why, then, words as well? If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical. To wit:

1. [Vorgefühle] Premonitions (everybody has those)
2. [Vergangenes] The past (everybody has that, too)
3. [Farben] Chord colors (technical)
4. [Peripetia] (general enough, I think)
5. [Das obligate Rezitativ] The obbligato (perhaps better the 'fully-developed' or the 'endless') recitative.

However, there should be a note that these titles were added for technical reasons of publication and not to give a "poetic" content.'

In the 1949 version, the title of the third movement was changed to 'Sommermorgen an einem See' (Summer morning by a lake), a name which, according to Egon Wellesz, Schoenberg had always used privately; indeed he had even identified a 'jumping fish' motive.

In the booklet accompanying the third volume of Columbia Records' *The music of Arnold Schoenberg* there is a fascinating essay by Robert Craft about the *Five pieces,* which is warmly recommended. Mr Craft discusses in an introductory chapter the relationship of Schoenberg the painter to Schoenberg the composer. He then writes about the individual pieces at some length, stressing the 'closely interrelated' elements of the work. The first three measures of *Vorgefühle,* for instance, serve as a link to other of the pieces. He also points to the canonic imitation within the first piece, the asymmetry of the rhythm and phrasing, the development by Schoenberg of 'new effects' in the use of instruments and the extension and quickening of dynamic range. Mr Craft ends his essay by stating his 'conviction that the *Five pieces* are one of the great voyages of discovery in the music of this century. —[A.H.R.]

RICHARD WAGNER
'Dawn' and 'Siegfried's Rhine journey' from 'Die Götterdämmerung'
Program note by John N. Burk

Wagner was born in Leipzig on May 22 1913; he died in Venice on February 13 1883. *Die Götterdämmerung* was completed in 1874 and first performed at the Festival Theatre in Bayreuth on August 17 1876. The two excerpts to be played at this concert were first performed by the Boston Symphony on January 6 1888; Wilhelm Gericke conducted. They and other excerpts from the opera have been performed by the Orchestra on many occasions since, most recently during September and October 1968, when Erich Leinsdorf conducted.

The instrumentation of 'Dawn' and 'Siegfried's Rhine journey': 3 flutes, piccolo, 3 oboes, english horn, 3 clarinets, bass clarinet, 3 bassoons, 8 horns, horn offstage, 3 trumpets, bass trumpet, 3 trombones, bass trombone, tuba, timpani, snare drum, tam tam, bells, triangle and cymbals.

The version to be played at this concert has an ending arranged by Humperdinck.

The three acts of *Götterdämmerung,* until the point of Siegfried's death, put both the hero and the heroine at a disadvantage painful to those who have followed their valiant careers leading to their union in the final scene of *Siegfried.* We must behold the two great lovers, who, even in the prelude to this opera, have been heard in an ecstatic duet of undying devotion, angrily and publicly denouncing each other. It was part of the Norse legend that the curse of the ring should bring catastrophe. It did so according to the text through a magic potion of oblivion, whereby Siegfried no longer knows Brünnhilde, and abducts her to give her to the Gibichung Gunther as bride, whereupon, Brünnhilde connives in Siegfried's treacherous murder. Wagner, when confronted with the musical realization of *Götterdämmerung,* the text of which he had written before he had even thought of treating the earlier part of the story, was thus compelled to subject to humiliation the two beloved figures which he had by then developed to an extraordinary degree of mingled heroic, godlike, and even human qualities.

There is an orchestral interlude between the two parts of the prologue, depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley.' Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.

In the scene which is to follow, Siegfride in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called 'the decision to love', which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

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FIFTH PROGRAM
Thursday evening March 26 1970 at 8.30

ARTHUR FIEDLER *conductor*

EARL WILD *piano*

DVORÁK	Symphony no. 9 in E minor 'From the New World' op. 95
TCHAIKOVSKY	Piano concerto no. 1 in B flat op. 23 *
RESPIGHI	'Pines of Rome', symphonic poem

program subject to change

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Largo
Scherzo: molto vivace
Allegro con fuoco

intermission

TCHAIKOVSKY — Piano concerto no. 1 in
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Allegro non troppo e molto
maestoso - allegro con spirito
Andantino semplice - allegro
vivace assai
Allegro con fuoco

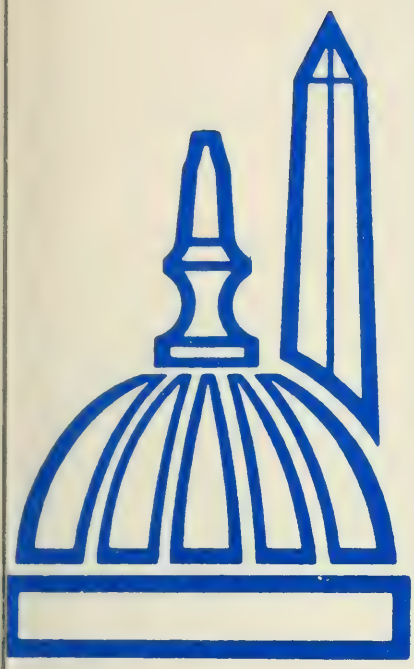
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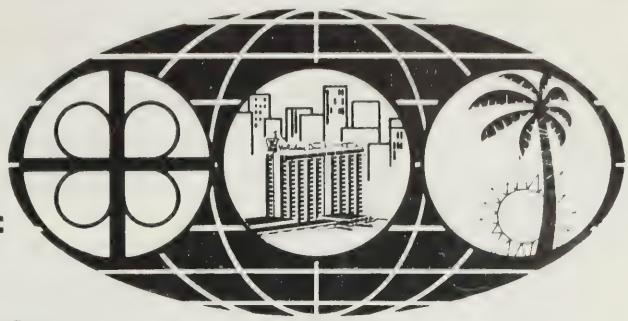


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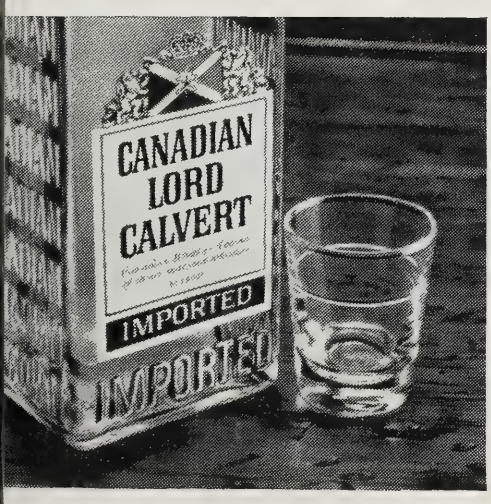
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STRAVINSKY — Symphony in Three Movements
Allegro
Andante —
Interlude: l'istesso tempo —
Con moto

MOZART — "Exsultate, jubilate," Motet for Soprano, K. 165
Allegro — Recitativo — Andante — Vivace
MISS VALENTE

INTERMISSION

TCHAIKOVSKY — Symphony No. 1 in G minor, Op. 13
Allegro tranquillo (Daydreams on a wintry road)
Adagio cantabile, ma non tanto
(Land of gloom; land of mists)
Scherzo: Allegro scherzando giocoso
Finale: Andante lugubre — allegro maestoso —
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PROGRAM NOTES

MARGARET FLOWER, *Editor*

SYMPHONY IN THREE MOVEMENTS

Igor Stravinsky

Program note by John N. Burk

Stravinsky was born at Oranienbaum on June 17, 1882. He composed the symphony between 1942 and 1945, and himself conducted the first performance with the New York Philharmonic Orchestra on January 24, 1946. The work is dedicated to the New York Philharmonic Symphony Society. The composer also conducted the first Boston performance, given by the Boston Symphony Orchestra in a program devoted to Stravinsky's music, on February 22, 1946.

The instrumentation: 2 flutes, piccolo, 2 oboes, 3 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, piano, harp and strings.

While he was studying with Rimsky-Korsakov between 1905 and 1907, Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's *Symphonies pour instruments à vent* and his *Symphonie de psaumes,* despite their titles, were not symphonies in any formal sense of the word. But his Symphony in C, completed in 1940, and performed by the Boston Symphony on January 17, 1941 and January 14, 1944 (the composer conducting in each case), could be called his closest approach to the traditional symphony. The Symphony in three movements is less symphonic in construction. Ingolf Dahl, describing it in the programs of the New York Philharmonic Symphony, remarked:

"The musical world, which has hardly taken cognizance of the fact that in Stravinsky's Symphony in C (1940) it was given a masterful example of classical symphonic procedure, already will have to take notice that with his new Symphony (1945) Stravinsky has moved on to the



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exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no "development" of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque.

'Harmonically, too, the new Symphony speaks a language which its composer has not spoken for a long time. His immediately preceding diatonicism is widened immensely, and an integral part is played by many of the intervals which gave the period from *Sacre* to the *Symphonies pour instruments à vent* its character.'

Mr. Dahl's analysis follows:

'First movement, *Allegro:* This is the weightiest of the three, both in size and content. The best name to describe its form would be "Toccata", but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a "concertino" against the rest of the orchestra.

'The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms the background to the piano solo of the middle part. After an opening "motto" in fortissimo unison, and its extension, the horns state the first of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward rhythmical section and constitutes the back-

(Continued)

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bone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brillance of sound come to an end when violas and cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flutes opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.

'Second movement, *Andante:* Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is associated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent *Ode*. The dialogue of flute and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the next movement.

'Third movement, *Con moto:* The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three distinct sections which could be classified as either "variations", as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue

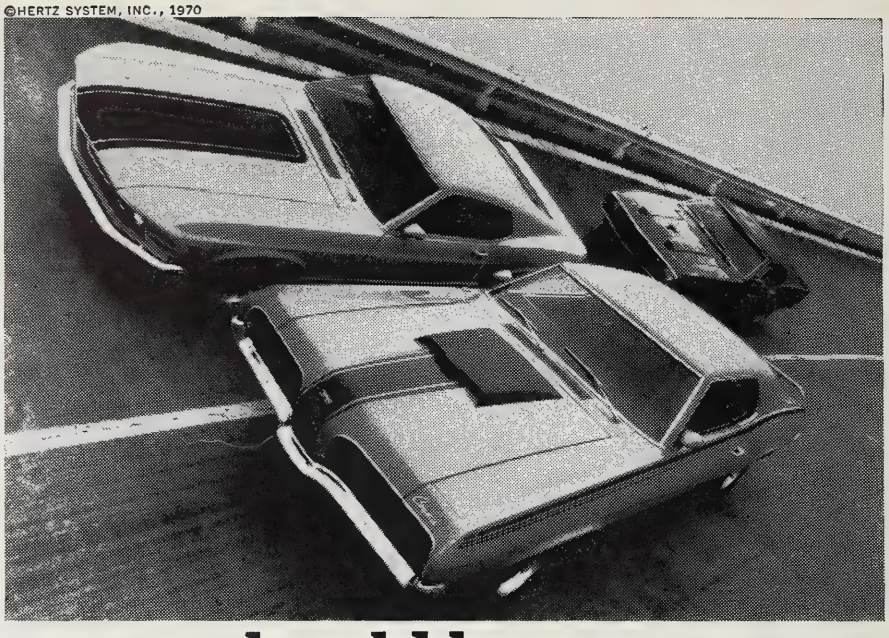
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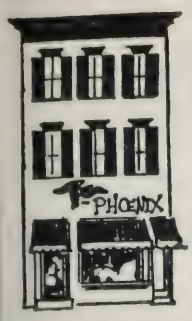


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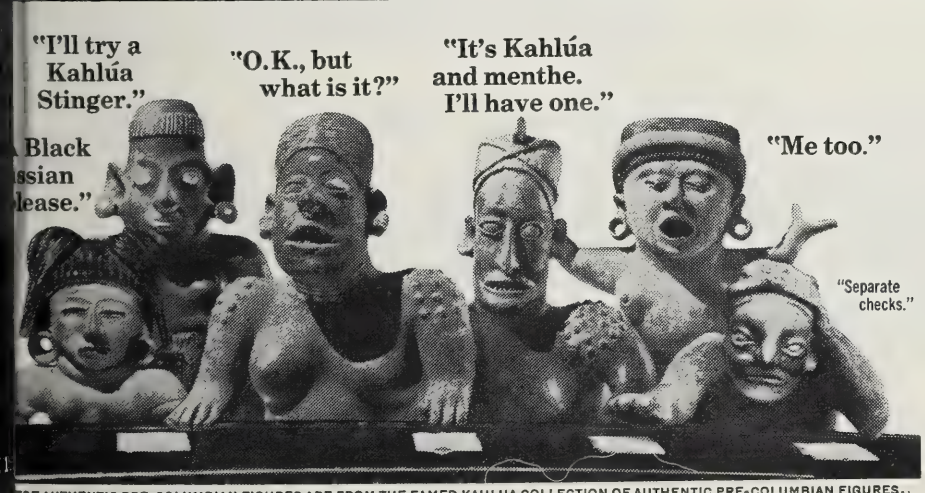
theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the Symphony to a sonorous ending.'

The composer himself was quoted in the New York program:

'This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge.'

Later on, in his *Dialogues,* Stravinsky made further explanations concerning the score, particularly about the first and third movements.

The first movement, he wrote, was inspired by a documentary film of 'scorched-earth tactics in China;' and the central episode for clarinet, piano and strings 'was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields.' The second movement was derived from incidental music which had been planned for the scene of 'The apparition of the Virgin' in the film of Werfel's *Song of Bernadette.* Stravinsky states that the beginning of the third movement was partly 'a musical reaction to the newsreels and documentaries that he had seen of goose-stepping soldiers;' and the latter part of the movement, from the exposition of the fugue to



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the coda of the Symphony, was associated in his thought with 'the rise of the Allies after the overturning of the German war machine.'

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SYMPHONY NO. 1 IN G MINOR, OP. 13

Peter Ilyich Tchaikovsky

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Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7, 1840; he died at St. Petersburg on November 6, 1893. He composed the original version of the First Symphony in 1866. After revisions suggested by Anton Rubinstein and Nicholas Zaremba had been made, it was first performed by the Russian Musical Society in Moscow on February 15, 1868; Nicholas Rubinstein conducted. The first performance by the Boston Symphony Orchestra was given as part of a Tchaikovsky Festival on April 27 and 28, 1934; Serge Koussevitzky was the conductor.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals and strings.

The patrician Lawrence Gilman was not given to invective, but there was more than irony in his remarking on the 'general impression among a considerable number of music-lovers . . . that Tchaikovsky composed only three symphonies, which he designated, a bit eccentrically, as "no. 4," "no. 5," and "no. 6" [the *Pathétique*]. That impression is excusable. For those three symphonies are virtually the only ones by Tchaikovsky that most music-lovers ever hear.'

Happily, this is not quite the state of affairs today, but it certainly was an understatement of the situation at the time—1937—when Gilman was writing. So much for the notion that while-worth music 'holds its own' in the international repertoire.

The long neglect of Tchaikovsky's first three symphonies is fascinating, nevertheless, because he was the only one of all the symphonic Big Names whose fame rested



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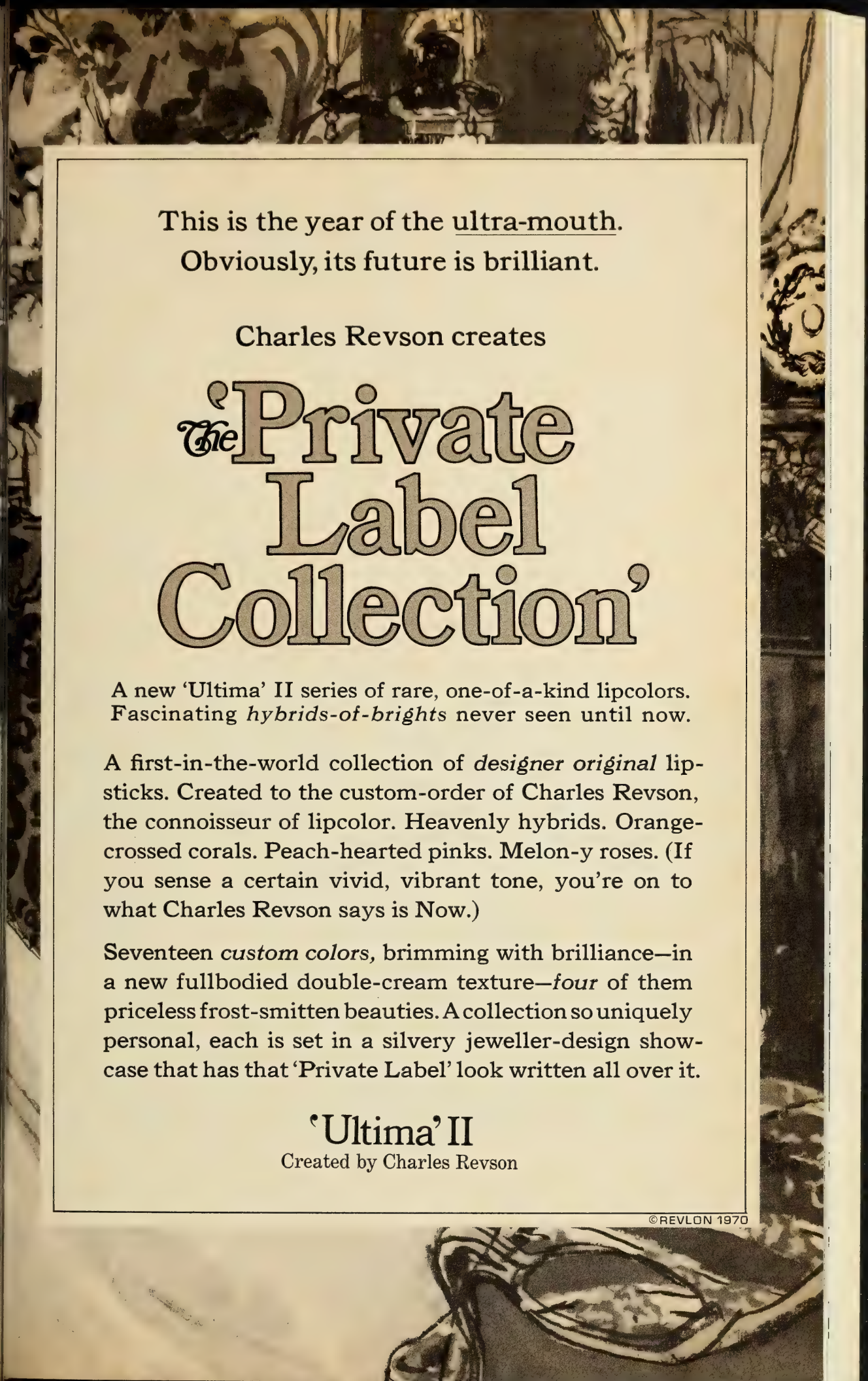
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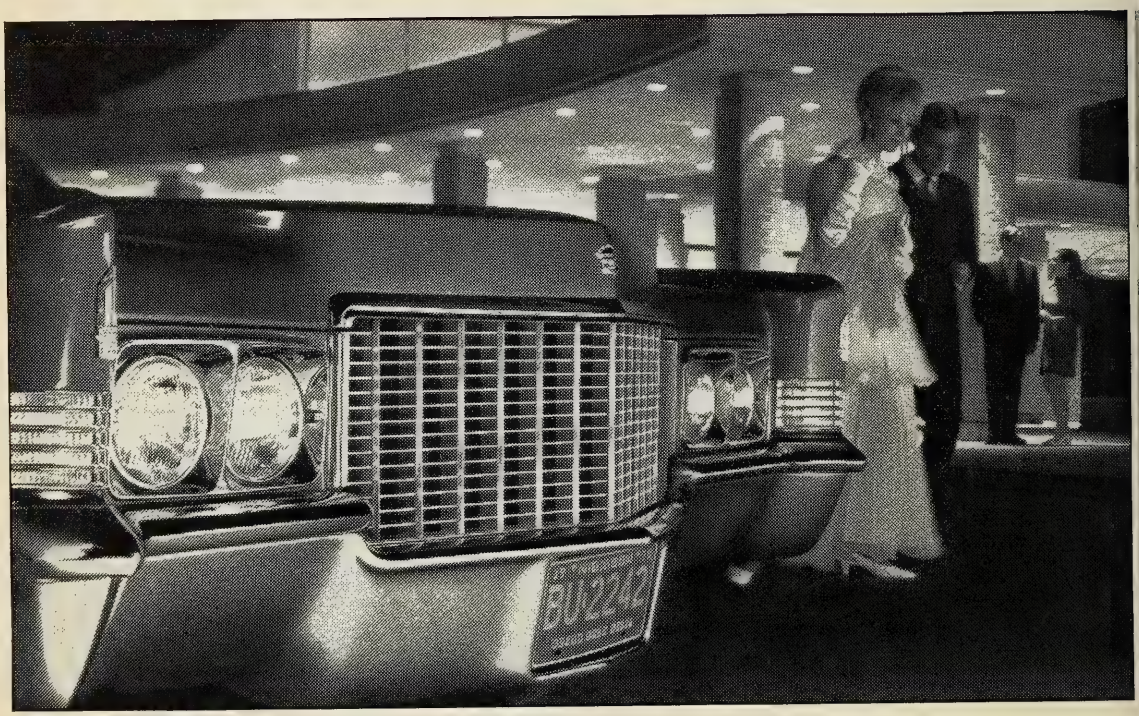
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upon half of his output. The other half was not despised. It was merely unknown.

At this late date the younger reader especially may suspect hyperbole, but the fact is that until Igor Stravinsky unearthed the Op. 17 and Op. 29 to serve as guest-conducting vehicles in the 'thirties they were *terra incognita* to concert audiences everywhere in the western world. The Op. 13 had been introduced in Boston, finally, in 1934, but neither of the other two works had been heard in that center of the musical universe for nearly four decades. And much the same was the case elsewhere: Nos. 1 and 3 never had been performed in Chicago, none of them had been presented in New York for more than a quarter-century, and none of the three *ever* had been played in Philadelphia!

Had the estimable Gilman lived to welcome the long-playing record he would have had occasion to marvel at many extraordinary changes in musical tastes. The recent emergence of Tchaikovsky's first three symphonies is among the more sensational instances of belated justice for which the tonal art will be indebted to the phonograph. To be sure, these works had begun to enjoy a limited advocacy as a consequence of the Stravinskyan *imprimatur*. But until our own time no one in his right mind would have conceived of an *intégral* recorded edition—and on the internal evidence it is objectively impossible to say why, for each of these symphonies in turn is worthy of its composer, and all three bear the hallmark of his genius. They could have been written only by Peter Ilyich Tchaikovsky, and approaching them consecutively provides an opportunity to observe the birth and growth of his singular creative personality. To this extent they offer a perspective that is not to be had from their more familiar sequels, and their felicities otherwise are by no means inconsiderable. Tchaikovky was Tchaikovsky right from the beginning.

Properly, we should begin a bit before the beginning. For music may have been Tchaikovsky's first love, but his vocational training was in another direction altogether. And beset as ever by insecurities, he was at pains *not* to relinquish his clerkship in the Ministry of Justice when, in 1862, he started his second regimen of formal education (his earlier training had been in law) as a part-time student at the St. Petersburg Conservatory.

Even so, he could say to his elder brother that same autumn: "I promise you that some day you will be proud of me." So that musically, at least, the burgeoning composer knew his own measure before he had composed anything (except a few trifles for the piano). Not quite a year later, at twenty-three, he horrified his family by resigning from the civil service.

This difficult step taken, Tchaikovsky turned his entire energies to the Conservatory, accepting some elementary piano pupils to make ends meet. The inference (lent credence by a silver medal) is that he impressed the faculty hugely. For it was the director himself, Anton Rubinstein, who arranged for his subsequent appointment to the Moscow Conservatory, presided over by Anton's brother Nicholas.

Understandably delighted at the honor and the prospect of a decent income, Tchaikovsky did not hesitate to accept. By mid-January of 1866 he was ensconced in his new position. After a brief awkwardness he proved to be as good a teacher as he had been so recently a student. He liked teaching. He liked Moscow. He liked his colleagues. Inevitably, there was soon a "great leap forward" in his composing.

First came a revised version of his earlier Overture in F. It was performed on March 16 and received enthusiastically. Thus encouraged, Tchaikovsky began to jot down ideas for a symphony that he had been thinking about. Already he had a title — *Zimniye Gryozi* (*Winter daydreams*).

It is the consensus of biographers that this work caused Tchaikovsky more real anguish than any other he was ever to write. Herbert Weinstock discerns in the psychosomatic picture a crisis engendered by the composer's adjustment to homosexuality. Be that as it may, Tchaikovsky was ill prepared to cope with the complexities of symphonic form. The more stubbornly his materials refused to cohere, the more pronounced became his neurasthenia. Nightmares ruined his sleep. Nameless dread pursued him the day through. Towards August, a nervous wreck, he collapsed. When physicians ordered him to stop composing for a while, he was only too willing to comply.

That summer he submitted the unfinished manuscript of the symphony to Anton Rubinstein and to Nicholas Zaremba, his former theory professor. To his chagrin, both men disapproved of his work. They condemned the very features that he most liked and concurred in urging specific changes. Reluctantly, that November the composer set about implementing their counsel, though in the end he was to restore the original intact but for the second theme of the first movement, which he had forgotten in the interim.

The third movement alone was given at Moscow on December 22, 1866. Its reception is not chronicled, but we know that Tchaikovsky thereafter rewrote the whole score (i.e., reassembled it substantially as it had been in the first place). The following February, not in Moscow but in St. Petersburg, the middle movements were performed with moderate success.

A year later the piece was at last heard in its entirety. The formal première was given in Moscow by the Russian Musical Society, Nicholas Rubinstein conducting. Contemporary reports suggest that the symphony was an unqualified triumph. Latter-day critics were wont to compare it unfavorably with Tchaikovsky's more mature works. James Gibbons Huncker, for example, took umbrage at its "damnable fluency." More perspicaciously, Ernest Newman described it as the "desperate attempt" of a nonconformist genius "to look at music and life through the eyes of a formalist." None of the estimates is without mention of Mendelssohn.

As indicated, the First Symphony unfolds in fairly orthodox, predictable fashion. The opening *Allegro tranquillo* presents at the outset a lovely and apparently original (though folklike) melody that circles between the intervals of the third and the fourth. Another affecting theme, in B minor, is introduced by the clarinet. This movement bears the subtitle: "Daydreams on a wintry road."

Also programmatic is the ensuing *Adagio cantabile ma non tanto.* Rather more cryptically, Tchaikovsky subtitled it "Land of gloom; Land of mists." The movement is based on another presumably original theme of indigenous flavor. The composer merely added ornamental counterpoint and varied the orchestral colors. He entrusts the disconsolate melody to the oboe. The tonality is E-flat, with excursions to C-sharp minor and A flat.

Students will recognize the Scherzo as an elaboration of the counterpoint in the C sharp minor Sonata, Op. posth. The transcription is straightforward. The marking is *Allegro scherzando giocoso.* The key is C minor, and there is a contrasting second theme that emerges in E-flat before reverting to the tonic in a whisper punctuated by the terminal chords. But a rather special interest attaches to the trio section, a prototype of the 'symphonic waltz' genre in which Tchaikosvky was to achieve unparalleled mastery.

An *Adante lugubre* prefaces the Finale proper (*Allegro moderato,* then *maestoso*). The English critic Martin Cooper has insisted that the theme of the introduction, which becomes the second subject of the *maestoso,* is an actual Russian folk tune (though he does not volunteer the title—elsewhere we are told that it is known as the 'garden bloomed'.

The jolly first theme of the closing section is strongly rhythmic and, manifestly, fair game for contrapuntal exploitation. The work closes sanguinely, in G major, with an extended coda in the festive-finale tradition which is a hallmark of Russian symphonies almost without exception.

Those who wonder why Tchaikovsky affixed subtitles to the front movements, or why he affixed no subtitles to the back movements, might reflect on his dictum that the symphony is "the most purely lyrical of musical forms." More profitably, however, they might ponder the composer's rhetorical question: "Should not a symphony reveal those wordless urges that hide in the heart, asking earnestly for expression?" Remember that for Tchaikovsky a symphony without a program was a 'symphony that meant nothing'. He made whatever obeissance he could to sonata form; but symmetry he valued much lower than sentiment, and symmetry for its own sake did not interest him at all. The result was not really structural weakness —you will find that only if you demand classical rigor of an unashamed romantic —but rather what might be described with more fairness as a quite deliberate ambiguity of image. In short, Tchaikovsky was not a symphonist, in the quasi-philosophical, 'absolute' central European mold; he was a Russian composer who was impelled to express himself orchestrally, hence (in his own terms) symphonically.

By any system of logic this premise cannot be upheld merely by demonstrating an inner consistency of argument. A moment's reflection on the latter does, however, oblige us to reconsider something about which Tchaikovsky himself was (in his prose, not his music) confused, contradictory and misleading. It is this: he had his identity crises, yes, but decidedly not over his role as a symphonist. The simple truth is that for all his many dispairing words on this subject he never, ever, wavered in perceiving the symphony as others perceive the symphonic poem—a medium for a message. This was not a posture. It was the essence of his creative being, and it was as strongly manifest in his first symphony as it would be in his last.

Otherwise stated (ignoring its inevitable smidge of eclecticism), *Winter daydreams* clearly codifies every last characteristic of

that style we call Tchaikovskyan. If musicology ever sheds its contempt for the romantic aesthetic, we may expect a learned monograph in support of that assertion. Meantime to describe the work as 'prophetic' is only to affirm what our ears tell us without benefit of scholarly endorsement: that in all the world there was but one man who could have composed this music.

'EXSULTATE, JUBILATE' MOTET FOR SOPRANO K. 165

Wolfgang Amadeus Mozart

Program note by Andrew Raeburn
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Mozart was born at Salzburg on January 27, 1756; he died in Vienna on December 5, 1791. He composed *Exsulante, jubliate* some time before January 17, 1773, when it was first performed at the Church of the Theatines, Milan, by Venanzio Rauzzini. The Boston Symphony Orchestra has twice played the motet at the Berkshire Festival, most recently on July 6, 1968, when Beverly Sills was soloist and Erich Leinsdorf conducted.

The instrumentation: 2 oboes, 2 horns, organ and strings.

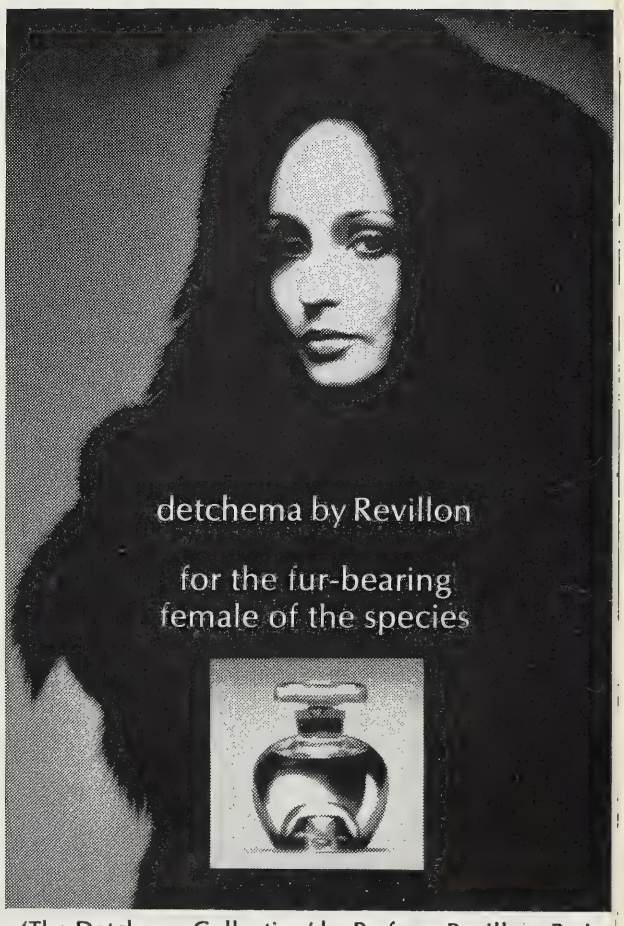
Mozart must have been one of the most traveled children of his century. Leopold was ruthless in his exploitation of the child prodigy, and by the time of their first Italian tour—began in December 1767—they had already journeyed from their home in Salzburg to Brussels, Paris, London and to many of the cities in countries known today as Austria, Germany, Holland and Switzerland. There were Italian musicians in all the musical capitals of Europe, Italian was spoken at the court in Salzburg, and when the Mozarts arrived in Italy, Wolfgang could already speak the language with some fluency. After a year of traveling around the country, they ended up in Milan, where the opera *Mitradate Re di Ponto* was first performed.

The Mozarts returned to Milan in November 1772, and the first performance of *Lucio Silla* took place exactly two years after that of *Mitradate,* on December 26, 1772. It was one of those disastrous operatic 'happenings:' a letter from Leopold tells how the archduke arrived three hours late, and without him the opera could not start; a replacement singer, brought in at the last moment overplayed his part so grossly that the audience burst into laughter at the moment of greatest tragedy. The prima donna meanwhile was out of sorts, and became even more upset when she

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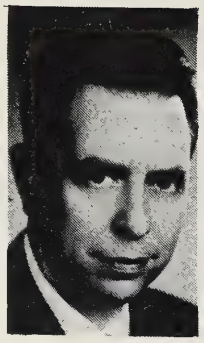
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noticed the ostentatious applause of the archduchess for the primo uomo's first appearance on stage. This 'leading man' was Venanzio Rauzzini, a castrato of whom Michael Kelly, the English tenor, wrote in his memoirs, 'He was a great musician, had a fine voice, was very young, and so proverbially handsome that he always performed the part of the prima donna.' In 1774, according to Charles Burney, he 'was a beautiful and animated young man, as well as an excellent musician, who not only knew his business well as a singer, but that of a composer: being as able to set an opera as to sing in it He played the harpsichord neatly, and had a real genius for writing.' Rauzzini remained in London for many years, then moved in 1787 to Bath, the fashionable spa in the west of England. He died there in 1810.

It was for Rauzzini that Mozart wrote *Exsultate, jubilate,* an unbelievably advanced work for a boy of sixteen, and the castrato sang the first performance on January 17, 1773 at the Church of the Theatines in Milan. Alfred Einstein wrote: 'The work is not an ecclesiastical one, and is likened by Abert to a dramatic solo cantata The sequence of the three sections corresponds exactly to the form of the Italian "Overture" (Sinfonia): a lively Allegro—Andante—Vivace; with this difference however, namely, that a little recitative is played before the Andante, and that Mozart has more closely connected the final movement with the Andante by a notable transition of key, A major to F major, which was such a favorite with Beethoven.

Exult and rejoice, you blessed souls; and let the heavens resound with sweet chants, answering with me your song.
The beautiful day shines radiant; clouds and storms are gone. For the righteous there is a sudden calm. Till now murky night was everywhere king. So rise up happy now, you who were afraid, and be happy in the blessed dawn. With open hand bring gifts of garlands and lilies.
Thou crown of virgins, give us peace, and calm the passions which trouble our hearts. Alleluia.

Exsulate, jubilate, o vos animae beatae dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.
Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies; undique obscura regnabat nox. Surgite tandem laeti, qui timuistis adhuc, et jucundi auorae fortunatae; frondes dextera plena et lilia date.
Tu virginum corona, tu nobis pacem dona, tu consolare affectus unde suspirat cor.
Alleluja.



The Symphony Notebook

by

M. ROBERT ROGERS

Managing Director

THE BOSTON SYMPHONY has been appearing on the Constitution Hall series of the Washington National Symphony since the 1956-57 season. It has performed an annual pair of concerts in each season since, except for that of 1963-64. During this period the orchestra has performed twenty-two concerts under the direction of three conductors, Charles Munch and Erich Leinsdorf during their regimes as Music Director, and Robert Shaw, now conductor of the Atlanta Symphony, as a guest on January 15, 1959. The first appearance of Eric Leinsdorf on the series was also as a guest conductor on February 16, 1961.

The Boston Symphony was founded by Major Henry Lee Higginson in 1881. Major Higginson personally financed the orchestra for almost forty years, during which its succession of German conductors included George Henschel, Arthur Nikisch and Karl Muck. In the seasons following 1918, when Major Higginson entrusted the orchestra to a Board of Trustees, the principal conductors were Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch and Erich Leinsdorf. In 1940, under Koussevitsky, the orchestra founded the famous Berkshire Music Center at Tanglewood and during Charles Munch's term as conductor (1949-1962) the orchestra started touring abroad, in addition to its frequent tours in this country. The principal members of the orchestra have formed the Boston Symphony Chamber Players who make extensive tours at home and abroad.

MICHAEL TILSON THOMAS, Assistant Conductor of the Boston Symphony and pianist for the Boston Symphony

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Chamber Players, is the fourth conductor to appear with the Boston Symphony on the National Symphony series. Mr. Thomas is replacing William Steinberg, the Boston Symphony's new music director, whose scheduled appearances with the orchestra this month had to be cancelled due to illness. He began his appointment as Assistant Conductor of the Boston Symphony last fall, at the start of the present season, and at the same time as Mr. Steinberg. Mr. Thomas was born in Hollywood in 1944. His family has been connected with the theatre for many years, his father being the celebrated Boris Thomashefsky. The young conductor is a graduate of the **University of Southern California,** where he studied with Ingolf Dahl and John Crown and, in 1966, was awarded the Alumni Prize for being the outstanding graduate. From 1965 to 1969 he was conductor of the Young Musicilans Foundation Debut Orchestra at the Los Angeles Music Center. He has also been the pianist for the classes of **Gregor Piatigorsky,** the eminent cellist. In 1968 he received the **Koussevitsky** conducting prize and last year he won the **Musical America Young Artists Award.** His latest conducting engagements include the Youth Concerts of the Los Angeles Philharmonic and guest appearances with the Boston Philharmonia.

BENITA VALENTE made her debut with the Boston Symphony in January, 1969, singing the role of Najade in the American premiere of the original version of **Strauss's Ariadne auf Naxos.** The soprano comes from Delano, California, and won the **Metropolitan Opera Auditions** in 1960. Two years later she started touring Europe, including appearances at the Zurich and Freiburg Operas. She recently appeared in several music centers in Germany and Holland. Her appearances with major American orchestras include the Philadelphia Orchestra and Detroit Symphony, and last summer she took part in the Festival of two worlds at Spoleto, Italy.

NEXT WEEK in Constitution Hall Tuesday/Wednesday subscription audiences will hear the first part of a two-week Washington National Symphony **Bach Festival, Rosalyn Tureck** will be guest conductor and keyboard soloist; appearing with her will be concertmaster **Miran Kojian,** violin; **Wallace Mann,** flute and **James Caldwell,** oboe.

These concerts of April 7 and 8 will replace those of October 21 and 22. Holders of tickets for October 21 and 22 should use them for these concerts.

The program will open with the **Ricercare in Six Parts** from **"The Musical Offering"** and continue with the **First Violin Concerto in A minor** and the **Fourth Clavier Concerto in A major.** After the intermission the **Fifth Brandenburg Concerto** and the **Seventh Clavier Concerto in G minor** will be heard.

The following week, on Tuesday/Wednesday, April 14/15, the second part of the Bach Festival will take place. These concerts will replace those of November 4 and 5. Holders of tickets for November 4 and 5 should use them for these concerts. The program opens with the **Second Violin Concerto in E major** and continue with **Four Contrapuncti** and **Two Canons** from **"The Art of the Fugue"** and the **Third Clavier Concerto in D major.** After the intermission the program will conclude with the **First Clavier Concerto in D Minor.** The program will be repeated on Thursday, April 16 at 8 p.m. in **Ritchie Coliseum, University of Maryland.**

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WORDS ON MUSIC

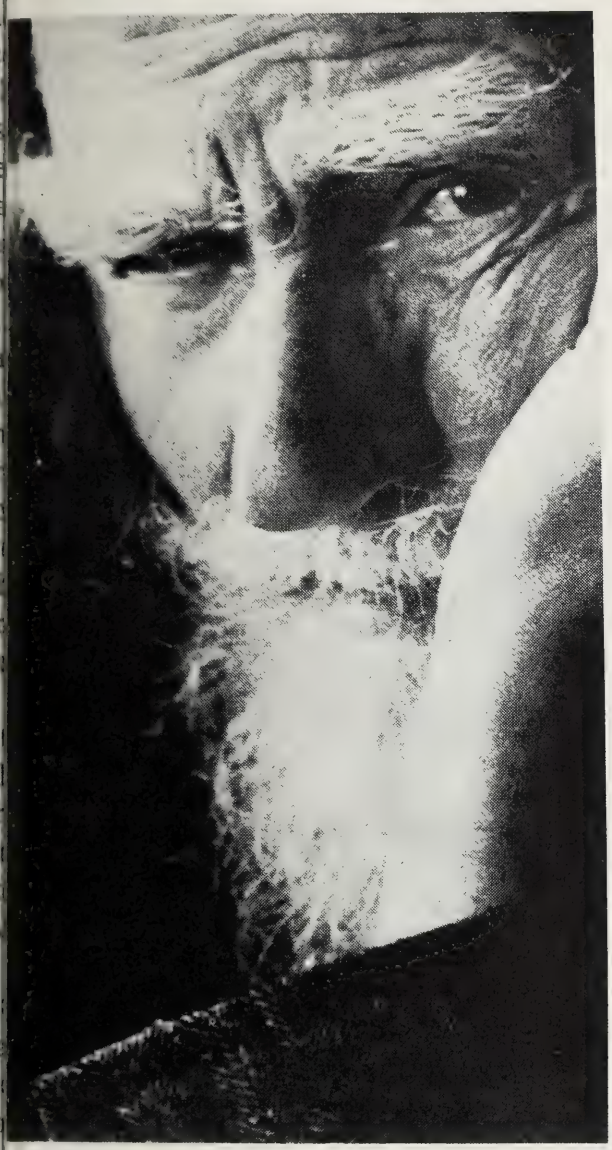
Shaw: A

The road to immortality for a music critic bears one solitary signpost: Proceed Against Traffic. History reserves its laurels for the likes of Eduard Hanslick, whose violent hatred of the music of Wagner drove the composer to caricature him as the odious Beckmesser in *Die Meistersinger;* one Johann Nepomuk Möser lives on because he wrote of Beethoven that ". . . if (he) could control himself more and go the way of nature he could with his diligence and talent certainly write many fine compositions," while asserting that he had not as yet done so; whether or not you like his own music, you can always remember Charles Gounod as the man who pronounced César Franck's Symphony "the affirmation of incompetence pushed to dogmatic lengths."

Nevertheless, there is one music critic from the past whose name survives in the annals for his good deeds as well as his bad. True, he achieved even greater immortality in other fields; he was the creator of Eliza Doolittle, the Lion's friend Androcles and Major Barbara Undershaft of the Salvation Army. But, before he had done any of that, George Bernard Shaw had shaken up the musical life in London as a critic of brilliance and insight whose like has seldom appeared since. To read today the barbs and bouquets that Shaw flung with equal accuracy is a sobering experience for any budding critic, but a sheer delight to anyone else. Any critic would trade his sharpest lance today to have written a line so simple, so haunting, so indisputable as this, by Shaw about the arias of Sarastro in Mozart's *The Magic Flute*: "The only music which could be

by Alan Rich

Musical Critic



George Bernard Shaw

put into the mouth of God without blasphemy."

In 1888, at the age of 32, Shaw was hired by the London *Star* as a political columnist. He was at the time an ardent Marxist and had even been preaching Socialism on street corners. His first columns aroused the ire of the publisher, who re-

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George Bernard Shaw chatting with Charlie Chaplin.

fused to print them and snorted something that insured his own immortality: that it would be 500 years before such stuff would become good political journalism. "He was too goodnatured to sack me. . ." Shaw reminisced in a preface to his collected musical articles published in 1935, "so I got him out of his difficulty by asking him to let me have two columns a week for music." To lend a magisterial tone to his columns, Shaw chose the pseudonym of Corno di Bassetto, a deep-voiced, seldom-used instrument of the clarinet family.

Shaw's mother had been an excellent amateur singer who held musicales at home; beyond this he had no formal musical training. This didn't matter; what did matter was the tremendous innate sensitivity his early exposure to music had developed in him. This, plus his own sympathy for the underdog avant-gardist, got him brilliantly through his six-year musical career—first on the *Star,* then on the rival *World.* He fought ardently for the music of Wagner, then making its first difficult headway in a London still mired in Victorian conservatism. He saw Wagner's *Ring,* not only as an awesome work of art, but as a sublime Socialist tract denouncing the evils of capitalism; his long essay *The Perfect Wagnerite* mingles, with no less skill than Wagner's own, artistic proclamation and polemic.

Shaw loved music with a love untainted by scholarly sophistication. He regarded anyone who bored him in the concert hall as a mortal enemy; his chosen foes included Johannes Brahms in particular and composers of long, gloomy choral works (an art-form beloved by all proper Victorians) in general. Listening to the Brahms Requiem, he proclaimed, is "a sacrifice which should not be demanded twice from any man." Verdi was one of his great idols, but not the prancing primadonnas who grew fat at the expense of singing the music properly. He reserved some of his scorn for audiences, as well as concerts, and delivered himself of at least one intemperate outburst at a lady who sat in front of him, blocking his view with what he described as "a dead bird nailed to her head." He could see clearly through the headiest artifice. "She travels with enormous baskets of flowers," he wrote of a touring American whistler, "which are handed up to her at the conclusion of her pieces. No matter how often this happens, she is never a whit the less astonished to see the flowers come up."

We need such clear-headedness today, to do battle with the occasional stodginess of concert life and with ladies who come to concerts, if not with aviary headgear, at least with clanking chains on their wrists. Meanwhile, the wit and wisdom of Corno di Bassetto lives on, in the four volumes of his vibrant musical criticism published in London by Constable, or in the single volume of selections that Hill and Wang brought out in 1961 under the title *How to be a Musical Critic.* Note that: *musical* critic, not *music* critic. Shaw, that rare and live bird, was one of the few who could claim to be both. □

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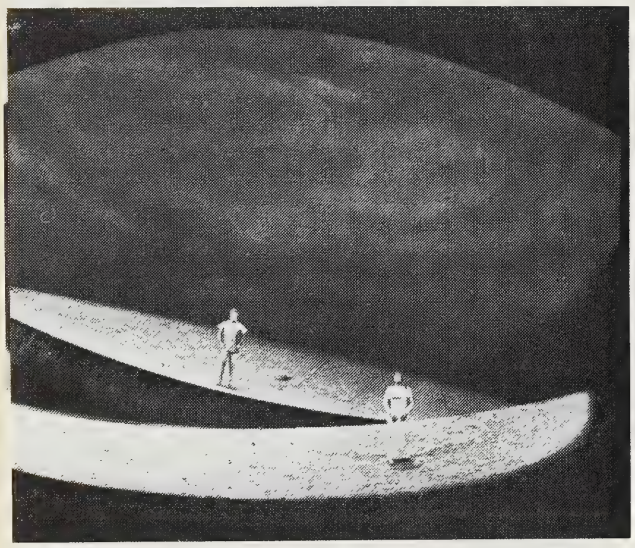
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by Janet Leslie Bush

European Festivals



ABOVE: Siegfried *staged at Bayreuth by Wagner's grandson.* BELOW: *Salzburg's music festival, celebrated for the sound of Mozart.*



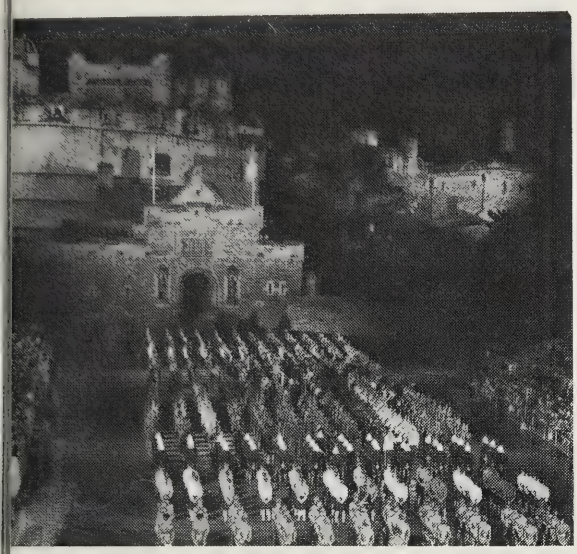
EACH SUMMER IN EUROPE, a gentle explosion of music festivals offers travelers the chance to hear great music performed in magnificent settings — castles and churches, outdoor plazas and gardens, and against the silhouettes of ancient ruins. These events draw some of the world's most celebrated performers and discerning audiences. If you plan to travel abroad this summer, add any of Europe's most popular music festivals to your itinerary:

Bayreuth (West Germany) is Europe's oldest music *fête,* founded in 1876. The city has always been associated with music and the arts (the eighteenth-century court attracted artists from all over Europe) and it was here that Richard Wagner designed his revolutionary Vespielhasse theatre with an enormous deep stage for productions of a new kind of dramatic opera. Only Wagner's works could be performed in the Vespielhasse, a strict tradition to the present. Current productions, however, under the supervision of Wagner's grandsons, Wolfgang and the late Wieland, have been totally modern (scandalously so, according to the "Old Guard").

Bayreuth is in the northern section of Bavaria, that relaxed region of southern Germany that seems to be a nation unto itself. To reach Bayreuth, fly to Munich, a lively and sophisticated city which has an earlier wonderful opera festival of its own from July 14 to August 6. From Munich, fly to Nuremberg, south of Bayreuth, or better, drive. You can go via a slight detour west of Nuremberg, from Augsburg to Wurzburg, through a string



ITALIAN GOVERNMENT TRAVEL OFFICE



PPER RIGHT: *Spoleto's Festival of Two Worlds, ounded by Gian Carlo Menotti.* ABOVE: The Military Tattoo *on the Esplanade of Edinburgh Castle (Edinburgh Festival).* LOWER RIGHT: *The Bolshoi at the Helsinki Festival.*

of unchanged medieval cities called "The Romantic Road."

The Wagner Festival has the air of a pilgrimage; tickets tend to be costly, from $8.00 - $26.50 each. Order at least six months in advance and request room in a private house at the same time. Most of Bayreuth's limited hotel space is reserved for performers.

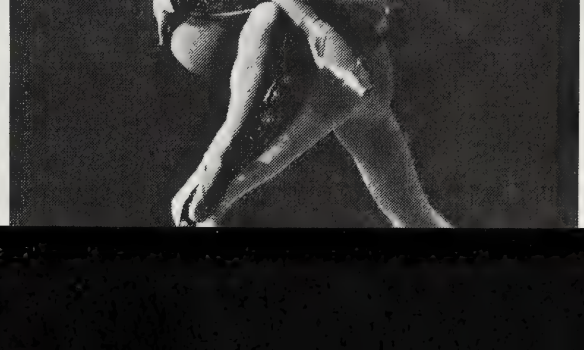
Dates: July 24 - August 27. Write: Ticket Office, P.O. Box 2320, 8580, Bayreuth, 2.

Salzburg (Austria) marks its fiftieth season from July 26 - August 30. Probably Europe's most celebrated festival, the sound of Mozart, born here, is ritual, but expect at least one *Fidelio* in honor of Beethoven's Bicentennial this year. There will also be a Bach cycle, and plenty of Schubert and Haydn.

The city of Salzburg is filled with Mozart memorabilia and its baroque architecture, dominated by a twelfth-century fortress, and encircling mountains, makes it a glorious setting for chamber music. Concerts and recitals take place at the Mozarteum (the music academy), at the prince-bishop's residence where Mozart himself performed, in the candlelit Schloss Mirabell, a dazzling palace, and in a collection of small festival halls. There is drama at the Felsenreitschule, a large outdoor theatre carved from natural rock.

Tickets should be ordered at least six months ahead by writing to the Austrian National Tourist Office, 545 Fifth Avenue, New York, N.Y. 10017. Hotel accommodations are scarce. Two local bureaus will arrange rooms in *pensions,* but these must be booked in advance. You can also stay in one of the neighboring lake resorts and commute to Salzburg by car or bus.

Fly to Salzburg from New York on Austrian Airlines' direct flight connection; or fly to Vienna and drive. Visiting Austria without a stop in the capital is like



sampling *Sachertorte* without the jam. Beethoven, Schubert, Mozart, Haydn, Gluck, Brahms, Mahler all lived and worked here, and the city wears her illustrious past like a jewel. It is easy to comprehend why so much of the world's lyrical music was written in Vienna, amidst the grandeur of its buildings and parks. Today the Vienna State Opera Company and Philharmonic may be the most consistently superb groups anywhere. Vienna's music festival stretches from May 23 to June 21.

The Festival of Two Worlds at Spoleto, Italy, a medieval hill town halfway between Rome and Florence, has the air of a sophisticated workshop. A showcase for young unknowns as well as recognized artists (with young ideas), the atmosphere is experimental and enthusiastic, with modern untried ventures juxtaposed against the classics.

Relatively undiscovered until the first festival thirteen years ago, Spoleto has grown with it, and it is not unusual to see the counterpoint of a Noguchi or Calder sculpture displayed on a cobbled street. Something happens around the clock: a chamber music concert at noon, poetry reading at four, dance concert at six; opera at eight, and a midnight "Happening" in the Buckminster Fuller geodesic dome called the "Spoletosphere." The presence of Spoleto's founder, Gian Carlo Menotti is felt not only by his operatic direction but by his regular attendance at noon concerts and poetry readings.

Last year all tickets cost $1.60, and the popular price format is expected to continue. Tentative 1970 dates: June 26-July 12. For information, write: Festival of Two Worlds, 119 West 57th Street, New York, N.Y. 10019.

Britain's *Edinburgh* Festival sells more than 300,000 tickets during three richly-packed weeks of cultural events, which give the ancient capital of Scotland a young, dynamic, cosmopolitan flavor. The festival is thoroughly international (the

past begins the moment you try this restless parfum from France. Also Eau de Toilette, bath lu



...by this time you should have quite a

film competition is world renowned) and orchestras travel from as far as the USSR to play. Soloists last year included Rudolf Firkusny, Itzhak Perlman, Janet Baker; the Aeolian and Bartók String Quartets.

The Festival's popular signature is the Military Tattoo, a display of massed bagpipe bands and drill done by searchlight at night on the Esplanade of Edinburgh Castle, with the ramparts as backdrop. The cultural events themselves take place in the city's theaters, halls and galleries. You can reserve tickets and hotel through a travel agent or by writing directly to the Festival Office, 21 Market Street, Edinburgh, 1. Dates: August 23-September 12.

There is a plethora of other musical events eminently worth attending: Lucerne, Switzerland, whose festival was founded by Toscanini; Amsterdam, Rotterdam, the Hague, and Scheveningen, all in the Netherlands; Aix-en-Provence in southern France, in the luminous countryside that inspired Cézanne. You can hear good music in the capitals of Scandinavia, particularly Helsinki, where Emil Gilels and David Oistrakh are scheduled to appear. One festival where the setting is probably as great a joy as the music is Dubrovnik, Yugoslavia, a magnificent walled city by the Adriatic. Over two dozen open-air stages in palace courtyards, gardens, terraces and forts provide the backdrop for plays, opera and concerts.

The Mayfair Travel Service, 119 West 57th Street, New York, N.Y. 10019, the American representative of the European Association of Music Festivals, will book tickets at 31 member organizations, including most of the above. Local tourist offices in major cities should have performance schedules, if you prefer to book on your own.

Finally, remember that although tickets should be ordered in advance, there are always last-minute cancellations and you can take your chances. At worst, you'll see some of Europe's loveliest scenery. □

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WASHINGTON NATIONAL SYMPHONY 1969-70 CONCERT SCHEDULE

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DAR CONSTITUTION HALL
TUES.-WEDNESDAY SERIES, 8:30 P.M.

November 25/26
Van Cliburn, Pianist
Howard Mitchell conducting

December 2/3
Westminster Choir
Howard Mitchell conducting

December 9/10
Philippe Entremont, Pianist
Howard Mitchell conducting

December 16/17
Leontyne Price, Soprano
Howard Mitchell conducting

January 6/7
William Kroll, Violinist
Amerigo Marino, Guest Conductor

January 13/14
Yehudi Menuhin, Guest Conductor and Violinist

January 20/21
London Symphony Orchestra

January 26/27
Artur Rubinstein, Pianist
Howard Mitchell conducting

February 3/4
Michael Rabin, Violinist
Arthur Fiedler, Guest Conductor

February 10/11
Joao Carlos Martins, Pianist
Mesru Mehmedov, Guest Conductor

February 17/18
David Oistrakh, Guest Conductor and Violinist

February 24/25
Leonard Pennario, Pianist
Howard Mitchell conducting

March 3/4
David Bar-Illan, Pianist
Howard Mitchell conducting

March 10/11
Zino Francescatti, Violinist
Howard Mitchell conducting

March 17/18
Kyung Wha Chung, Violinist
Myung Wha Chung, Cellist
Bucknell University Chorus
Howard Mitchell conducting

March 24/25
Wagner's *PARSIFAL*
Acts I & III as a Stage Oratorio
Howard Mitchell conducting

March 30/31
Boston Symphony Orchestra
William Steinberg, Conductor

April 7/8
Bach Festival I
Rosalyn Tureck, Director

April 14/15
Bach Festival II
Rosalyn Tureck, Director

April 28/29
Harvard Glee Club
Radcliffe Choral Society
Howard Mitchell conducting

May 19/20
Paul Paray, Guest Conductor

May 26/27
Paul Paray, Guest Conductor

DAR CONSTITUTION HALL
SUNDAY SERIES, 4 P.M.

December 7
Joan Kennedy, Narrator
Howard Mitchell conducting

January 18
Winners of the Van Cliburn and Merriweather Post Competitions
Howard Mitchell conducting

March 1
Leonard Pennario, Pianist
Howard Mitchell conducting

March 22
Kyung Wha Chung, Violinist
Myung Wha Chung, Cellist
Howard Mitchell conducting

LISNER AUDITORIUM, G.W.U.
THURSDAY MATINEE SERIES, 2 P.M.

December 4
John Ogdon, Pianist
Howard Mitchell conducting

January 8
William Kroll, Violinist
Amerigo Marino, Guest Conductor

February 5
Michael Rabin, Violinist
Arthur Fiedler, Guest Conductor

February 26
Leonard Pennario, Pianist
Howard Mitchell conducting

March 19
Kyung Wha Chung, Violinist
Myung Wha Chung, Cellist
Bucknell University Chorus
Howard Mitchell conducting

May 21
Paul Paray, Guest Conductor

UNIVERSITY OF MARYLAND SERIE
RITCHIE COLISEUM THURSDAY 8 P.M

December 11
Philippe Entremont, Pianist
Howard Mitchell conducting

February 12
Joao Carlos Martins, Pianist
Mesru Mehmedov, Guest Conductor

March 12
Zino Francescatti, Violinist
Howard Mitchell conducting

April 16
Bach Festival Program

May 21
Paul Paray, Guest Conductor

NORTHERN VIRGINIA SERIES
WOODSON HIGH SCHOOL, FAIRFAX
FRIDAYS 8 P.M.

January 9
William Kroll, Violinist
Amerigo Marino, Guest Conductor
March 6
David Bar-Illan, Pianist
Howard Mitchell conducting

MONTGOMERY COUNTY SERIES
ROCKVILLE CIVIC CENTER AT 8 P.M.

Friday, January 16
Winners of the Van Cliburn and
Merriweather Post Competitions
Howard Mitchell conducting
Friday, February 27
Leonard Pennario, Pianist
Howard Mitchell conducting

BALTIMORE SERIES
LYRIC THEATRE AT 8:30 P.M.

Friday, December 12
Philippe Entremont, Pianist
Howard Mitchell conducting
Friday, February 6
Michael Rabin, Violinist
Arthur Fiedler, Guest Conductor
Saturday, February 28
Leonard Pennario, Pianist
Howard Mitchell conducting
Saturday, March 14
Zino Francescatti, Violinist
Howard Mitchell conducting

NEW YORK SERIES
PHILHARMONIC HALL
SUNDAYS AT 3 P.M.

December 14
Philippe Entremont, Pianist
Howard Mitchell conducting
January 11
William Kroll, Violinist
Amerigo Marino, Guest Conductor
February 8
Michael Rabin, Violinist
Arthur Fiedler, Guest Conductor
March 15
David Bar-Illan, Pianist
Howard Mitchell conducting

DAR CONSTITUTION HALL
INTERNATIONAL SERIES

Friday, October 10, 8:30 p.m.
Santa Cecilia Orchestra of Rome
Fernando Previtali, Conductor
Sunday, February 22, 4 p.m.
Stockholm Philharmonic
Antal Dorati, Conductor
Saturday, April 4, 8:30 p.m.
Rotterdam Philharmonic
Daniel Wayenberg, Pianist
Jean Fournet, Conductor

DAR CONSTITUTION HALL
SATURDAY DANCE SERIES, 8:30 P.M.

December 13
Fiesta Mexicana
January 24
Danzas Venezuela
March 14
Phakavali Dancers

DAR CONSTITUTION HALL
SPECIAL EVENTS

Saturday, October 11, 2:30 and 8:30 p.m.
Osipov Balalaika Orchestra of Moscow
with Stars of the Bolshoi and Russian
Dancers

THE NUTCRACKER
Friday, December 26 through
Saturday, January 3
Washington Ballet Company
New York City Ballet principals

Friday, April 3, 8:30 p.m.
Anna Moffo, Soprano
Franco Bonisolli, Tenor
Saturday, April 11, 8:30 p.m.
Peter Schickele (P.D.Q. Bach)

SHERATON PARK HOTEL

Friday, February 13, 8:30 p.m.
Valentine Pops
An Evening of Lerner and Loewe

OTHER EVENTS TO BE ANNOUNCED



Washington National Symphony
1969-70 Season

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LLOYD GEISLER, *Associate Conductor*
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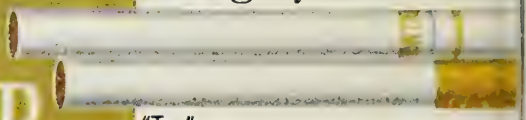

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MY FIRST STEPS IN MUSIC

by Pablo Casals

The following paragraphs are drawn from a new book, "Joys and Sorrows: Reflections by Pablo Casals," as told to Albert E. Kahn, best known for his writings on political topics but also a perceptive observer of the arts. Though autobiographical in nature, the book is rather loosely knit and serves more as a commentary by Casals on his life, a commentary which continues to affirm his love of everything good in humanity and his detestation of everything which conspires against it. Our thanks to Simon and Schuster for bringing out such a heartwarming book. Publication date is April 10.

From infancy I was surrounded by music. You might say music was for me an ocean in which I swam like a little fish. Music was inside me and all about me; it was the air I breathed from the time I could walk. To hear my father play the piano was an ecstasy for me. When I was two or three, I would sit on the floor beside him as he played, and I would press my head against the piano in order to absorb the sound more completely. I could sing in tune before I could speak clearly; notes were as familiar to me as words. My father used to have my little brother Artur and me stand behind the piano—we were too small to see over the top of it—and he would stand in front of the piano with his back to it. Reaching behind him and spreading out the fingers of both hands, he would strike chords at random on the piano. "Now what notes did I play?" he would say. And we would have to name all the notes in the dissonant chords he had played. Then he would do it again, and again. Artur was two years younger than I was—he died at five from spinal meningitis. He was a lovely little boy, and he had a sharper ear for music than mine.

I began playing the piano when I was four years old. I must say I am glad I learned to play the pinao at the very beginning. For me it is the best of all instruments—yes, despite my love of the cello. On a piano you can play anything that has been written. Violinists, for example, have a big repertory and many do not have or take the time to learn what composers have written for other instruments or for the orchestra as a whole; and so, in that sense, many are not complete musicians. With the piano it is a different matter; the instrument encompasses everything. That is why everyone who wants to devote his life to music should know how to play the piano, whether or not he prefers another instrument. I can say that I became a good pianist—although I am afraid that I no longer am. I have no technique now. But every morning of course I still play the piano.

It was my father who taught me to play the piano and gave me my first lessons in composition. It was he who taught me how to sing. I was five when I became a second soprano in the church choir. It was a momentous event in my life—to actually be a member of the choir and to sing while my father played the organ! I was paid for every service; my fee amounted to the sum of ten cents; and so one might say that this was my first professional job as a musician. It was for me a very serious duty, and I felt responsible not only for my own singing but for the singing of the other boys as well. I was the youngest member of the choir, but I would say, "Watch it, now! Be careful with that note." It would seem I already had aspirations to be a conductor.

Sometimes I awakened in the morning to the sound of folk songs, the villagers—fishermen and men who worked in the vineyards—singing as they went to work. Sometimes in the evening there were dances in the plaza and sometimes festivals at which the gralla was played. The gralla is a reed instrument which, I think, is probably of Moorish origin—it resembles an oboe and has a very strident sound. Every day I would hear my father playing the piano or the organ. There were his songs and church music and compositions of the masters. He took me to all the services at the church—the Gregorian chant, the chorals and the organ voluntaries became part of my daily life. And then, too, there were always the wonderful sounds of nature, the sound of the sea, the sound of the wind moving through the trees, the delicate singing of the birds, the infinitely varied melody of the human voice, not only in song but in speech. What a

(continued on page 13

THE NEW BOOKS

THE ARTS AND MAN: A World View of the Role and Functions of the Arts in Society. Englewood Cliffs, N.J.: Prentice-Hall, Inc. Paris: Unesco. 175 pp., profusely illustrated. $12.95.

This is basically a picture book, a rather magnificent one, many of the illustrations being in color (when it serves a purpose) and all of them rather strikingly juxtaposed to point up the purposes of its nine sections. Rambling through the photographs are nine essays, each on another area of art activity and each by an authority in the respective fields. The opening piece, by Sir Herbert Read, deals with the overall question of "Art and Society" and reveals the author in his characteristic role of an intellectual prodder and a non-conformist. The other essayists are Kamaladevi Chattopadhyay (crafts), Pier Luigi Nervi (architecture), Basilio Uribe (industrial design), Richard Buckminster Fuller (the "artist-scientist-inventor"), Andre Maurois (literature), William Melnitz (theatre), Grigory Kozintsev (cinema), and Yehudi Menuhin (music). All of the essays were written expressly for this publication. Miss d'Arcy Hayman contributes a perceptive introduction.

CHILDREN'S GAMES IN STREET AND PLAYGROUND: Chasing, Catching, Seeking, Hunting, Racing, Duelling, Exerting, Daring, Guessing, Acting, Pretending, by Iona and Peter Opie. London: Oxford University Press. xxvii + 371 pp., illustrated. Index of Games and Game-Rhymes. $9.50.

We owe another debt to Oxford University Press for continuing to publish the fascinating explorations of the Opies into the imagery, language and imagination of children. We first encountered these researchers through their two books on nursery rhymes, which combined scholarship with fantasy and also showed how our youngsters innocently carried on conceits which were originally not so naive. Then came "The Lore and Language of Schoolchildren" -- and now children's street games! Though their field work was conducted in England, Scotland and Wales, many of the games will evoke your own childhood elsewhere. The exhaustive approach of the Opies does not overwhelm the ebullience of their subject. Just the contrary. It makes one want to read further in order to relive one's own early days.

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PROGRAM

Overture to Goethe's "Egmont", Op. 84	Beethoven
Symphony No. 4 in A Minor, Op. 63	Sibelius
Tempo molto moderato quasi adagio Allegro molto vivace Il tempo largo Allegro	

INTERMISSION

Sun-Treader (1st N.Y. performance)	Ruggles
"Dawn" and "Siegfried's Rhine Journey"* from "Die Götterdämmerung"	Wagner

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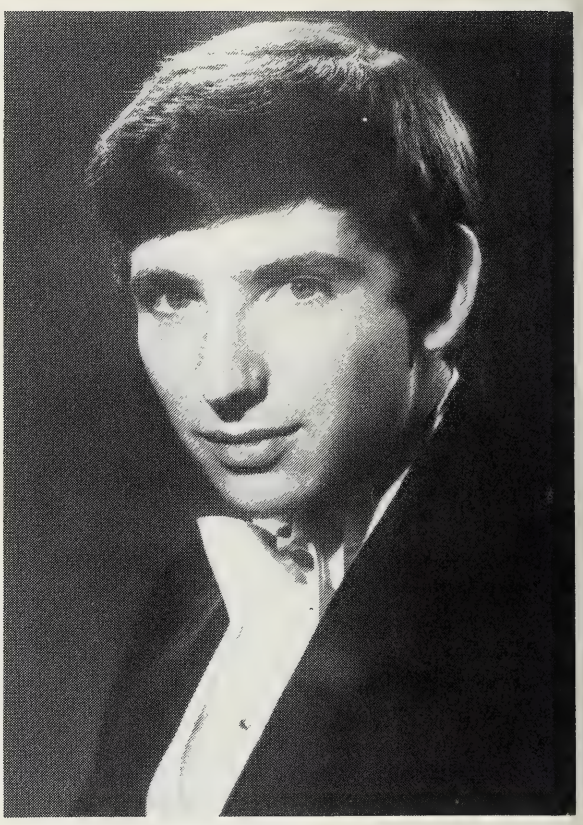
THE BOSTON SYMPHONY ORCHESTRA, now in its eighty-ninth season, gave its first concert on October 22, 1881 in the Music Hall, Boston. It moved to their present home, Symphony Hall, in 1900. The Orchestra has become one of the world's most widely known and best loved through its concerts, its radio and television broadcasts, its records and its tours through America, Europe and Asia. Today the 101 men and 5 women of the Boston Symphony Orchestra play concerts for seven months of the year during the fall and winter, making their home in Boston. During July and August the Orchestra moves to Lenox and plays twenty-four concerts at the Berkshire Festival at Tanglewood. The Boston Pops Orchestra, whose players are all members of the Boston Symphony Orchestra, gives concerts each spring in Symphony Hall under the direction of Arthur Fiedler, and in the early summer on the Charles River Esplanade in Boston, also under Mr. Fiedler's direction. The principal players of the Orchestra form the Boston Symphony Chamber Players, a group which has given concerts during the past seasons in many parts of the United States, in the Virgin Islands, in England, West Germany and the Soviet Union.

THE ASSISTANT CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

MICHAEL TILSON THOMAS was born in Hollywood. His family, the Thomashefskys, has been connected with the theatre for several generations. He began his formal musical studies at the age of ten, took part in the accelerated program of the Los Angeles city schools, and attended the University of Southern California simultaneously with his last two years at high school. Enrolling at the University of Southern California in 1962 with advanced standing, he studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premieres, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatgorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the premiere of *Elephant Steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood



this last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Michael Tilson Thomas will also be the regular pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The Rite of Spring*, has been released by Angel Records.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

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Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
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trombones

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter.

THE NEW RECORDS

STRAVINSKY: Le Sacre du Printemps. The Cleveland Orchestra, Pierre Boulez conducting. Columbia MS-7293.

DEBUSSY: "Images" pour Orchestre; Danses, Sacrée et Profane. The Cleveland Orchestra, Pierre Boulez conducting. Harp solo (in the Danses): Alice Chalifoux. Columbia MS-7362.

Columbia continues its series of orchestral recordings under Pierre Boulez by enabling us to hear him for the first time with the Cleveland Orchestra, which he serves as principal guest conductor. The celebrated Cleveland sound, warm yet rigorously disciplined, lends itself admirably to the lean, structural approach of the French composer-conductor. He had already revealed what he could achieve on discs with the "Sacre du Printemps" in a Nonesuch release, the orchestra being the French National. He generates the same excitement, which depends not at all on blurring, exaggerated dynamics and other neo-romantic effects but on letting the lines of the music virtually speak for themselves with clarity and sensitivity to the composer's wishes. The "Images" constitute orchestral writing of the very first order, and here again Boulez shows us why in his sympathetic yet no-nonsense conducting. The "Danses," in a lesser way, are beautifully conceived, though the harp soloist plays with a little too much restraint.

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The stream of recordings for classical guitar continues unabated. Our purpose here is principally to call your attention to some of the more recent releases, without any special favoritism or principle of selection. Most of the guitarists enjoy international reputations, and most of the playing seems somewhat too controlled, as if the performers have become overly conscientious about their art. This is most obvious in the cautious approach of the Westminster disc, but the contrary is true in Bitetti's outgoing style on the Music Guild release. It might be noted that the title of this album, "Contemporary Music for the Guitar," is more or less true chronologically, but the music is on the whole rather conservative.



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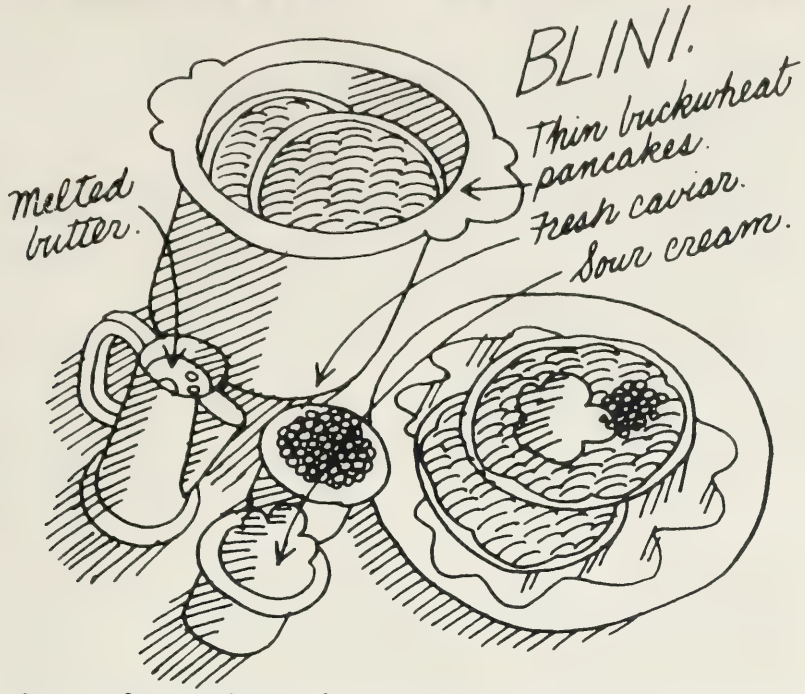
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MY FIRST STEPS IN MUSIC

(continued from page 4)

wealth of music! It sustained and nourished me.

I was curious about all instruments, and I wanted to play them all. By the time I was seven I was playing the violin, and I played a solo at a concert in Vendrell at the age of eight. I longed especially to play the organ. But my father said I could not touch the instrument until my feet could reach the pedals. How I waited for that day! I was never very tall, so the day took somewhat longer to arrive than it would have for another child. In fact, it seemed to me an interminable time. I kept on trying, sitting at the stool alone in the church and stretching out my feet, but—alas!—that did not help me grow any more quickly. The great moment finally came when I was nine. I hurried to my father and told him, "Father, I can touch the pedals!" He said, "Let me see." I reached out my feet and they touched—barely, but they touched. My father said, "All right, now you can play the organ." It was a lovely old instrument, made at the same time as the one that Bach used in Leipzig. It is still in the church in Vendrell.

Before long I had learned to play the organ well enough so that I sometimes took my father's place when he was ill or busy with some other work. Once when I had finished playing and was leaving the church, a friend of my father's who was a shoemaker came up to me and said, "How magnificently your father played today! At that time, shoemakers in our village worked in the streets, sitting on stools. This man had been sitting outside the church and listening while he worked. I told the shoemaker that my father was not well and that I was the one who had been playing. At first he would not believe me, but I assured him it was so. He summoned his wife and told her with great excitement, "That was not Carlos at the organ. You will not believe me, but it was Pablito!" The shoemaker and his wife put their arms around me and kissed me; then they took me into their house and gave me biscuits and wine.

In those days, bands of itinerant musicians wandered from village to village, eking out a meager existence on whatever money the villagers could spare them. They played in the streets and at village dances. They often dressed in bizarre costumes, and performed on a weird variety of instruments, often of their own contriving. I always greeted their arrival with great excitement. One day a group of three such musicians came to Vendrell; they called themselves Los Tres Bemoles, or The Three Flats. I made my way to the front of the crowd that had gathered in the plaza to hear them, and I crouched there on the cobblestones completely enthralled, enchanted by the appearance of the players—they were dressed as clowns—and I listened spellbound to every note they played. I was especially fascinated by their instruments. They had mandolins, bells, guitars, and even instruments made out of kitchen utensils like teapots, cups and glasses—I think these instruments must surely have been the forerunners of some of the curious contraptions that are played in jazz orchestras today. One man played on a broom handle that was strung something like a cello—though I had never seen or even heard of a cello at that time. For some reason—possibly I had some sort of prescience!—that broom-handle instrument fascinated me most of all. I couldn't take my eyes off it. It sounded wonderful to me. When I went home, I told my father breathlessly about it. He laughed, but I talked so passionately about it that he said, "All right, Pablo, I'll make you an instrument like it." And he did—though I must say it was a considerable improvement on the broom handle and sounded much better. He fashioned it out of a gourd, with a single string. I suppose you might say that this instrument was my first cello. I still have it at San Salvador. I have kept it in a glass case, like a real museum treasure.

On that homemade contrivance I learned to play many of the songs my father wrote, as well as popular melodies that reached our village from the outer world. Years later, when I was visiting the nearby ancient monastery of Santes Creus, I met an old innkeeper who said that he remembered hearing me play that strange instrument one night, when I was a boy of nine, in the cloisters of the monastery. And I too remembered that night—when I played in the moonlight and the music echoed among the shadows and against the crumbling white monastery walls. . . .

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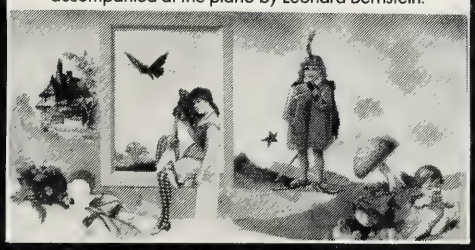
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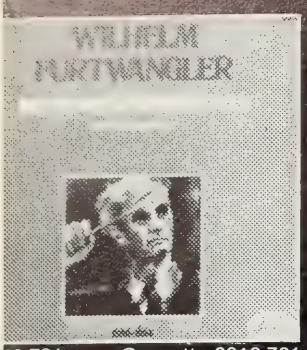
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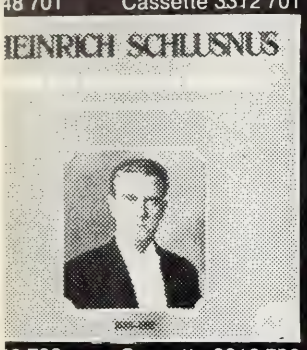
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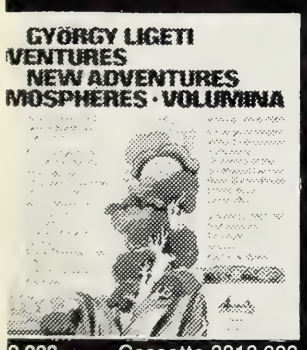
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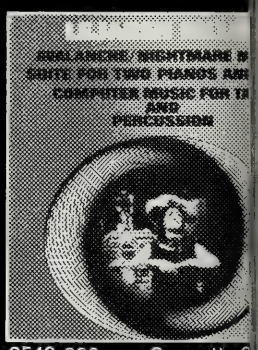
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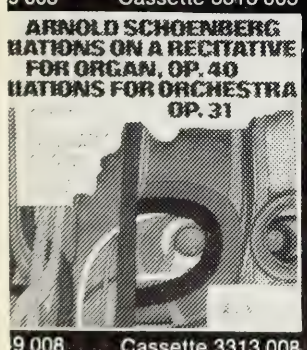
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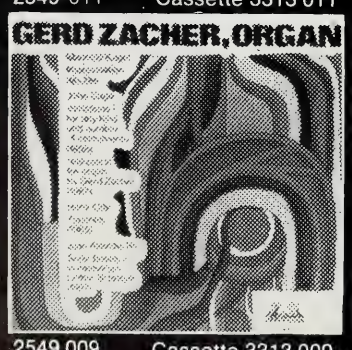
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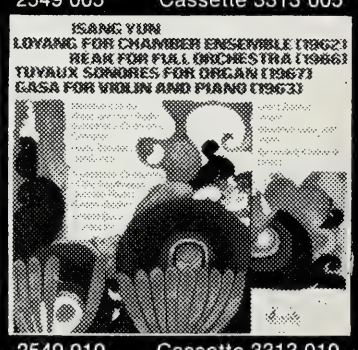
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SYMPHONY HALL BOSTON MASSACHUSETTS

CARL RUGGLES
Sun-treader
Program note by Eric Salzman

Ruggles was born in Marion, Massachusetts on March 11 1876. He completed *Sun-treader* late in 1931. The first performance was given in Paris by L'Orchestre Symphonique de Paris on February 25 1932; Nicolas Slonimsky conducted. The Boston Symphony Orchestra gave the first American performance in Portland, Maine, on January 24 1966 as part of a festival presented by Bowdoin College in honor of the composer's ninetieth birthday; Jean Martinon conducted. The performance on March 20 1970 was the first by the Orchestra in Boston.

The instrumentation: 5 flutes, 2 piccolos, 3 oboes, 2 english horns, 3 clarinets, E flat clarinet, bass clarinet, 3 bassoons, contra bassoon, 6 horns, 5 trumpets, 5 trombones, tenor tuba, bass tuba, 2 harps, timpani, cymbals and strings.

About the only generalization that seems to work for the older generation of American composers — Ives, Ruggles, Varèse, Sessions, Gershwin, Cowell, Thomson, Copland, and others — is that no man's music is like that of any of the others. They are all in some difficult-to define way recognizably American, but there is no 'school' — only individuals. Surely the phrase 'rugged individualist' was invented for Carl Ruggles.

Ruggles has been a New Englander for generations. Born on Cape Cod so long ago it seems it must have been in another lifetime, he has been a Vermonter long enough to have become part of the landscape. Ruggles' face, like one of his rugged dissonant scores, is a map of New England — full of deep, furrowed lines of great strength and character. This authentic old Yankee is strong, volatile, opinionated, vital, slow, shrewd, cutting, warm, intense, visionary, unique. So is his music.

Ruggles is almost the last living representative of the great old pioneering days of modern music. At ninety-four, he is older than all of the first great masters of the twentieth century, save only Schoenberg and Ives (he is less than two years their junior), and, with Igor Stravinsky, he has outlived them all. His true contemporaries — he matured late — were his friends Edgard Varèse and Henry Cowell, and, with them and others, he helped to create an American music that was, in the twenties and thirties, pretty much the most original, adventurous, and exciting thing around. Then came the great tidal wave of social concern, conservatism, and popularization which dominated American music — for better or for worse — from the late thirties well into the postwar period. 'Advanced' American music — and some of the most daring music being written anywhere then was American — went into a period of eclipse, and Ruggles was neglected and almost forgotten.

Eric Salzman, composer and music critic, is Music Director of radio station WBAI in New York. His latest work, The Nude Paper Sermon for Actor, Renaissance Consort, Chorus and Electronics *has just been released by Nonesuch Records. He also wrote the score for* Can Man Survive? *for the multi-media centennial exhibition presently at the American Museum of Natural History in New York City. His note on* Sun-treader *is an abbreviated version of the article 'Carl Ruggles — A lifetime is not too long to search for the sublime', which appeared in* Hi Fi/Stereo Review *in September 1966, one of the series 'The great American composers'. It is reprinted by kind permission of the Editor and Publisher of* Stereo Review.

In 1932, Ruggles' friend and champion, the important American critic and musicologist Charles Seeger, wrote: 'At the present time any critical study of Carl Ruggles and his work must proceed under this handicap — that the *Sun-treader, magnum opus* of his mature period, which received its première in Paris on February 25 1932, has not yet been performed in New York. . . .' This is its first performance in New York. It had its American première almost thirty-four years after its first hearing: in Portland, Maine, on January 24 1966, with the Boston Symphony Orchestra under Jean Martinon, a performance arranged through the good offices of Bowdoin College, as part of a festival devoted to the music of Ruggles. It was recorded a short time before the performance, mainly through the singular accident that this writer happened to get on a recording-award jury. Ruggles heard the work for the first time at the age of eighty-nine in a tape of this performance; he may never hear it in a live performance.

Ruggles has not produced a new composition for many years, but he continues to practice his other principal occupation, painting. This is no mere hobby; his painting is as important in his life as his music. He has been at it almost forty years; a number of his works have entered major American collections including, notably, New York City's Whitney Museum of American Art, and the Bowdoin event included a large exhibition of his oils, watercolors, and sketches. Incredibly, some of his best work has been produced in the last few years; a fine, abstract nude, full of *élan vital,* is dated 1965.

Ruggles the man, like Ruggles the composer, is a perfectionist. For him there is great art and great artists — 'the real thing'; everything else is 'rotten' and 'phony'. These are not lightly chosen distinctions; they are the manifestations of passionate involvement. Ruggles is a crusty, craggy, rugged old salt, full of what a colleague once called 'pith and vinegar'; he is laconic and biting yet full of excitement, ire, and passion; possessed of boundless, violent scorn and contempt for the faint, the weak-hearted, and the incompetent, but also with boundless, violent admiration for the gifted and great. He is happiest when surrounded by young people — especially when they are female and pretty — and he is as vitally involved with live people and live ideas as with those long since dead.

He is famous for his scatological verses and tales told with great gusto, and he attributes his longevity to a life-long interest in sex. 'If it hadn't been for those stories,' he says, puffing on his pipe, 'I'd "a" been dead years ago.' But he has other vital pleasures too: his painting and an irresistible penchant for telling tales on his colleagues. Ruggles was close to the principal artistic and intellectual currents of the twenties and thirties. Robert Frost was his neighbor and Carl Sandberg his friend. 'She was some gal, that one that wrote poetry,' he says, 'you know, the one that lived at the Hotel Brevoort . . . what was her name . . . oh sure, Millay.' His circle numbered many artists: Thomas Hart Benton, who painted him as *Sun-treader,* and, in later years, Benton's pupil, Jackson Pollock; Alfred Stieglitz and his wife, Georgia O'Keeffe; Joseph Stella, the painter-poet of the Brooklyn Bridge; and Rockwell Kent, who used Ruggles as the model for Captain Ahab in his illustrations for *Moby Dick.* It was Kent who started him painting through a kind of

jocular dare; Kent was going to write music and Ruggles to paint. Kent never went through with his part of the deal, but Ruggles has been at it ever since.

In music, his great friends were the late Henry Cowell, who published his major scores, 'Goofy' Varèse, his collaborator in the International Composers Guild, the first important American organization dedicated to new music, and Charles Ives, who helped underwrite the première and publication of *Sun-treader* and for whose music Ruggles has unbounded love and respect. He is not easy on all his composing contemporaries. 'What a punk,' he will say of this one, or 'that phony' of another or, of a third, 'he had talent but he got over it'. Sometimes he will temper his judgment: 'Fine, very fine. Some really good things in his music.' Then, a pause. 'Still, I'd "a" rather written one page of Charlie Ives' music than all that man's work put together.'

That is about as temperate as Ruggles ever gets about art and life. In 1932, Seeger wrote about Ruggles 'legislating for the universe that lies tremblingly awaiting verdict after verdict.' He has not changed. As Seeger put it, 'To Carl Ruggles, there are not different kinds of beauty: there is only one kind, and that he prefers to call the "sublime".' The search for the sublime is the dominating motif of Ruggles' life and work. It is the real subject matter of the paintings — of the intense, abstracted images of the sea, of flowers, of landscape, of the nudes, of actual notes of music or merely of visual contours and rhythms, all expressed in terms of a swirling rush of paint and color. It is what he loves in Beethoven and Bach, in Whitman and Poe, in Michelangelo and Albert Ryder. It is what he means when he says 'there are no straight lines in nature' and when he talks about 'the big phrase' and *tempo rubato* and writes the long, jagged, craggy, chromatic lines which mark his music and give it its special qualities of continuous, agonized ecstasy. Look at the titles: *Angels, Men and mountains, Portals, Evocations, Sun-treader;* the vision is everywhere the same.

It is also this search for the sublime that accounts for his small output. Every work was written slowly and with tremendous care, polished and honed to a gem-like hardness, reworked and recast in the course of an unending quest. *Sun-treader* alone took six years. It was written — like most of his work — on huge sheets of brown wrapping paper with the lines ruled by hand (some of these sheets of paper with fragments of music on them were later used as surfaces for painting and often the music underneath can be seen peeping through). It has been often said that Ruggles used these giant sheets of paper with great thick staff lines and huge fat notes because of weak eyesight, but he seems rather to have adopted these materials as part of his working method. With the enormous pages of score spread all around him, he could literally view an entire complex contrapuntal conception at once and grasp the exact current state of an evolving, elaborate work in progress. 'You know that place in *Sun-treader,*' he points out, 'where the canon comes round and overlaps with the cancrizans? It took me pretty near a year to make that turn.' He bursts into laughter. One year, six years, a lifetime is not too long to search for the sublime; there is a kind of sublime merriment in it too.

The Ruggles family came to New England in the seventeenth century

and settled near Boston. There were three brothers, but two were childless, so all the American Ruggleses are descended from a common ancestor. A century or so later, an adventurous forebear 'went south' and got as far as Marion, Massachusetts, on Buzzards Bay, where the composer was born in 1876. Ruggles had teachers and is very proud of his intensive traditional training but, in most basic respects, he has always been a loner — a 'natural,' self-taught musician who did things his own way. At the age of six he made a violin out of a cigar box and became something of a local prodigy. Later on he got a junior-size fiddle from a Buzzards Bay lighthouse keeper and did so well with it that he was dressed up in a velvet suit and put up to play for visiting firemen, most notably President Grover Cleveland. Young Ruggles grew up under the strong influence of his grandfather, a local dignitary and politician of some fame and a man of strong character and eccentric individuality. He got his music from his mother, the leading local soprano, and, later, from a New Bedford bandmaster. But the greatest influence in his early years — at least to hear Ruggles tell it himself — was the overwhelming, sublime presence of the ocean; to this day, he maintains an infinite nostalgia for the sea.

But Ruggles left the seaside at an early age and for good. At sixteen he was in the Boston area and on his own; he went to Lexington High School and later to Harvard. The musical orientation was by no means dominant at first. He studied violin and composition but also English literature and, surprisingly, naval architecture. Although he did not contemplate becoming an artist until many years later, he had the natural hand of a draftsman, and he made his living at engraving and calligraphy. His principal teacher was a Central European gentleman by the name of Josef Clauss who put his student through the rigors of the classical disciplines. Later, at Harvard, he studied with Walter R. Spalding and John Knowles Paine, but college music in those days was a gentleman's affair, and Ruggles was far more involved intellectually with the English and literature faculties. When Strauss' *Ein Heldenleben* had its American première at the Boston Symphony (amid a good deal of controversy and stimulating discussion in the intellectual community), Ruggles wrote it up — not for the music department, but as a thesis for a literature seminar. It was with one of his English, not music, professors that he used to discuss and argue for hours about new developments in music. There was a good deal of music to be heard in Boston in those days. The local school of composition — Paine, Foote, Loeffler, and others — was competent, although far too genteel and un-sublime to interest Ruggles. But Strauss was new and exciting, and even works as advanced as the Schoenberg *Five orchestral pieces* were, thanks to Karl Muck, the great conductor of the Boston Symphony, heard in Massachusetts only a short time after their composition. Ruggles was acquainted with many of the Boston Symphony musicians, and a close friend of this period was the orchestra's official pianist, Alfred De Voto. It was De Voto who introduced him to Charlotte Snell, a young soprano from Lawrence, Massachusetts. Some time before World War One, Ruggles left Boston to take a job as the conductor of an orchestra in Winona, Minnesota; within a year, Charlotte joined him there and they were married.

It turned out that the Winona orchestra had yet to be organized; it was associated with a conservatory whose chief asset was its catalog. It must have been a glorious experience. Ruggles, with no conducting background whatever, was thrown into the leadership of a poorly organized, poorly financed, and poorly staffed orchestra and chorus and, in this somewhat distant outpost of civilization, was expected to produce grand symphonic, choral, and operatic performances. Produce them he did. Ruggles loves to tell the story of an early performance of Gounod's *Faust*, a major undertaking for which extra players had to be hired from the Minneapolis-St Paul area. The St Paul Symphony had the status of a major orchestra in those days, and its concertmaster was a certain Christian Timmner, a big, gruff bear of a man who claimed to have been the concertmaster of the Amsterdam Concertgebouw and to have taught Mengelberg 'everything he ever knew' — before Mengelberg dumped him and forced him to move far afield to make a living. Timmner had rather decided ideas about how music should be performed, and he made a habit of shouting out to conductors — in rehearsal or even in performance — 'you don't have the slightest idea how to conduct this music.' Since some of these conductors were, like Mengelberg, rather famous and powerful men, it is perhaps not altogether surprising that Timmner was unemployable east of the Mississippi River. He was, however, decidedly a catch for Winona, and Ruggles got him to come over, not for any of the rehearsals, but at least for the performance itself. He sat himself down in the first chair just before the first downbeat and shortly thereafter began a stream of verbal abuse that lasted throughout the performance. Afterwards — conductor and concertmaster shared the same dressing room — he let loose a tidal wave of obscenity on poor Ruggles' head. Finally, after half an hour of this, he suddenly relented. 'My boy,' he said patting the young conductor on the back, 'there were some very good moments. I think you may have some talent. Come and study with me and you may learn something yet.' For most of the rest of Ruggles' stay in Winona, he regularly made the hundred-mile trip to St Paul to study with Timmner. It was ostensibly a course in conducting, but it was also a kind of postgraduate course in music. Studying the scores of Beethoven was as valuable a way of studying composition as any; for Ruggles, the real underlying essence of great music has nothing to do with particular periods or styles. Indeed, for him, all great art springs from the same fundamental impulses; he has always considered his music and his painting to be equal expressions of the same basic creative spirit.

Musical life in that part of the United States was centered on the large local German population, which supplied both the musicians and the largest part of the public. The American entry into World War One was a disaster for this community. Many of the musicians were actually interned, and musical life was destroyed. In despair, Carl and Charlotte came back East. Ruggles got a job conducting a workingman's orchestra and chorus associated with New York's Rand School, and they lived briefly in New York and then nearby in New Jersey. For a while he stayed with Mrs Blanche Walton, a well-known patron of music whose home was often open to musicians. Ruggles never had success with a larger public or even with the musical community, but he always had support

from fellow artists, and incredibly, he never lacked help from discerning patrons.

It was Rockwell Kent, a friend from Winona, who introduced him to the White Mountains. Kent had a place on top of a mountain in Vermont, and Carl and Charlotte went up to stay with him. It was there that they heard about an abandoned schoolhouse in Arlington, a small country town a few miles north of Bennington. With the help of a loan from a friend, they bought it and converted it into a picturesque and homely dwelling; the huge main schoolroom became the studio. Carl and Charlotte lived there for more than thirty-five years; most of his paintings and scores are still there.

The early days in Arlington were not easy. Carl took odd jobs and gave some lessons; Charlotte sang in the church choir and was active in town affairs. Still they were not really accepted in the town for many years; after all, those Ruggleses were pretty peculiar people. There was that story about how they kept a pet goose, put a bib on it, and had it eat with them at the dinner table (not only peculiar but true). And that man Ruggles used to sit in his studio all day long, surrounded by huge sheets of wrapping paper with big notes scrawled all over them, and play some awful dissonance over and over. Mighty strange.

With the exception of three or four winters, the Ruggleses divided their time between Vermont and New York. They spent one winter in Jamaica; it was there that Carl started painting in earnest. Another couple of winters were spent in the Southwest as guests of a wealthy patron who had the idea of establishing a kind of New Mexican Arcadia for artists; Carl was bored and they came back East. It was afterwards, in Arlington, that he met his current patron. Harriette Miller, a wealthy New York woman, had more or less adopted the town, but the locals, ever suspicious of peculiar outlanders, did not take to her; instead she put her money on Ruggles, granting him an annuity for life. They are still close friends.

By this time, Ruggles had been composing quite seriously for a number of years. His first big project was an opera based on Gerhart Hauptmann's *The sunken bell;* he was quite carried away by the aural and symbolic image of the giant bell that goes tumbling down a hillside into a lake (the subject was later — as Ruggles notes with a superb expression of disdain — set by Ottorino Respighi). Ruggles came to New York after Winona with the specific and somewhat naïve idea of securing a performance of the work at the Metropolitan Opera House. Apparently he received some encouragement in this, but, after years of work, he put it aside. Why? His answer today is that he made a mistake in setting an English translation 'Poetry in translation,' he snorts, 'is like a boiled strawberry.' And that is the end of that topic.

None of Ruggles' early music — none of the apparently extensive work on the opera — is to be seen today. Destroyed? Put away somewhere? It is not quite clear. Only one piece of music from the end of this period survives, the short, charming song *Toys,* with a text by Ruggles himself, written for Charlotte and dedicated to their young son Michael. *Toys* is still somewhat in the *lied* tradition, but it is already strikingly original and fully contemporary in conception; it is more than likely that, as

this new expressive, creative world suddenly opened up for Ruggles, the older music began to seem derivative and unrelated to what he knew he had to say.

An important turning point in Ruggles' creative career came in the early twenties when he became involved with the International Composers Guild, a remarkably far-seeing and courageous organization, founded by Edgard Varèse and Carlos Salzedo for the dissemination of new music and new musical ideas. Ruggles discovered, somewhat to his surprise, that *Toys* was considered a rather radical enterprise and that no one was interested in performing it. Finally, someone suggested that he take it to Varèse, who promptly put it on the first Guild program in 1922. It was the beginning of a long association with the Guild, with its successor, the Pan-American Composers Association, and with Varèse himself. New and radical Ruggles works now began appearing with some regularity; *Angels* for muted brass, *Vox clamans in deserto (A voice that crieth in the wilderness)* for mezzo-soprano and chamber orchestra, *Men and mountains* for orchestra, *Portals* for strings, *Sun-treader* for large orchestra.

The exact chronology of the works written during these years — approximately 1919 to 1931 — is not entirely clear. Ruggles worked on these various works over a period of years, revising them and often recasting them in various forms. *Angels,* originally written in 1919-1920 and still his best-known work (which is not saying much), exists in several versions. The original score for six muted trumpets caused a sensation at an early Guild concert and at an International Society for Contemporary Music Festival in Venice in 1925; Ruggles was then almost fifty. The present published version of the work is for four trumpets and three trombones.

Apparently, *Angels* was originally conceived as the second movement of a larger work entitled *Men and angels,* the human element to be represented by strings, the divine by brass. After *Angels* was detached from the scheme and given life as a separate work, the other plan was transformed into the three-movement symphonic work now called *Men and mountains,* obviously inspired by Vermont and with a motto from the poet William Blake: 'Great things are done when men & mountains meet.'

The other major work of the twenties is *Portals,* originally for solo strings, later set for a string orchestra divided in thirteen parts; the motto — 'What are those of the known but to ascend and enter the unknown' — is from Walt Whitman. In 1931 (although it was actually years on the way) came *Sun-treader:* 'Sun-treader, light and life be thine forever.' The line is from Robert Browning's tribute to the dead Shelley in the poem *Pauline;* the score is dedicated to Harriette Miller.

The extraordinary thing about these works is the remarkable growth they show within a few years. *Toys,* for all its innovations, is still a late romantic work. *Angels,* with its close-packed dissonances, already inhabits another musical universe. John Kirkpatrick has pointed out that there is still a trace of the old hymn-tune tradition of Ruggles' youth in the phrases of the top-line melody; indeed the whole piece is a kind of giant six-part chorale, still basically homophonic in conception, but

quite new and revolutionary in its realization. Ruggles' mature polyphonic style emerges in *Men and mountains* and *Portals* — the long, long chromatic, contrapuntal lines woven into incredibly dense, intense textures. Each interval, each relationship — linear and vertical — is calculated with a perfection that rivals that of the great sixteenth-century contrapuntal masters. The closeness of the intervals and the complexity of the relationships is such that the ear can hardly sort out the lines, yet each is so perfectly constructed and the relationships between them so logically managed that the grand underlying simplicity and expressive clarity ultimately assert themselves. Nevertheless, listening to this music is no easy job; performing it is not much easier. It is not that the music is intrinsically hard; it is just that every element is in such perfect and — despite all the intensity — delicate balance that all parts must be brought out equally and perceived in their tense, precise, yet free, non-tonal rapport.

The apotheosis of this period of Ruggles' work is the *Sun-treader*. Ruggles likes to say, 'If I were to write for the orchestra today, I would write a whole piece for a huge orchestra in three-part counterpoint.' But that is almost exactly what he did in *Sun-treader,* an orchestral composition conceived virtually without 'harmony' in the conventional sense. *Sun-treader* represents several departures in Ruggles' work. In sheer bulk, it is his major effort; it is scored for a large orchestra (winds mostly in fives), it lasts almost eighteen minutes, and it departs radically from his previous practice of scoring for homogeneous ensembles. It is, in fact, a remarkable essay in orchestral doubling. The long lines are conceived in terms of a thick impasto of mixed colors, sometimes fine and delicate, generally strong, heavy, and thick, constantly shifting in tonal value and weight. The polyphonic interweaving, the density of the chromatic voice-leading, the insistence on a harmonic sound built out of minor seconds and major sevenths, and the palette-knife application of orchestral sonority turn a contrapuntally conceived piece into a work that has the remarkable effect of being composed in densities and intensities of sound.

Other aspects of *Sun-treader* are equally original and remarkable. The opening idea, which rises in great ecstatic sevenths and ninths in the brass out of an underlying A flat timpani throb, is not in a fixed tempo but marked *accelerando*. This gathering storm of intensity, which alternates with passages marked 'Serene, *tempo rubato*' is more than a giant, striding *Sun-treader* motto which binds the piece together; it sets the stage for an interaction of tempos which is one of the fundamental ideas of the work. The piece is blocked out in rising and falling lines set into big sectional units, short, reflective, lyric passages interspersed with that great, speaking, shouting dissonant prose — those jagged, striding, reaching lines that well up like the rocky contours of a giant landscape.

This is not easy stuff to listen to now, and it was not any easier to take then. When Nicolas Slonimsky conducted *Men and mountains* at a Town Hall concert that also included the première of Charles Ives' *Three places in New England,* both pieces were roundly hissed. There was such a racket during the Ruggles that Ives, who was present, jumped to his feet and shouted at one vociferous opponent, 'Stop being such a God-

damned sissy! Stand up and use your ears like a man!' When Henry Cowell launched his quarterly publication *New Music* in 1927, he selected *Men and mountains* as the first work to be published; half his subscribers promptly cancelled. But when Ives, who originally had sent in two subscriptions, saw the piece, he promptly sent in a check for twenty-five more. It was also Ives who helped to underwrite the publication of *Sun-treader* in 1934.

Publication didn't really help matters much. It did help makes Ruggles' music better known to the few who cared, but public performances remained rare. Ruggles was represented at the very first Guild concert back in 1922, and his music appeared on Guild programs after that, but there was very little wider resonance in the United States. In 1931, however, Slonimsky conducted two concerts of 'advanced' American music at the Salle Gaveau in Paris, including works of Ives, Varèse, and Cowell as well as the *Men and mountains* of Ruggles. The following year Slonimsky came back to Paris to conduct the Orchestre Symphonique de Paris in the première of *Sun-treader*. (On that occasion Slonimsky cabled New York about the desperate need for extra rehearsals; Ives quietly sent a check.) The orchestral music of Ruggles had a considerable go-around in Europe. Works of Ruggles and other Americans were conducted in Vienna by Anton Webern; other performances took place in Berlin, Budapest, Prague, and Madrid. *Sun-treader* appeared in the 1936 Festival of the International Society for Contemporary Music at Barcelona, a scant three months before the Spanish Civil War broke out. The most notable event of this historic festival was the première of the Berg Violin concerto (with the American violinist Louis Krasner) on April 19; the Ruggles performance three days later made almost as deep an impression. Europeans were astonished to find such music being written in America; in general, the critics were either strikingly in favor or violently opposed. Indeed, except for certain works of Schoenberg (who was, in any case, in a conservatizing twelve-tone phase at that time) there was really nothing in Europe comparable to the richness and tonal freedom of Ives, the hammer-blows and new spatial forms of Varèse, the open forms and tone-cluster structures of Cowell, or the controlled, free, dense, tense, emotional, 'poignant' (to quote Slonimsky) atonalism of Ruggles.

Economic crisis and war put an end to all that, and the 'avant-garde' composers in the United States went underground or changed their styles. The International Composers Guild, largely devoted to 'advanced' and 'ultra-modern' ideas, was challenged (already in the twenties) by the League of Composers, which had a much broader base and, being eclectic in its make-up and policy, was open to a much greater variety of influences and kinds of music. The Guild was reorganized in the early thirities as the Pan-American Association of Composers and maintained its vitality for a number of years. But the trend, even among intellectuals, was toward a more accessible, more tonal, more obviously American kind of music, and the depression economics of the time could not support both kinds. In 1936, with the Guild-Pan-American Association completely dead, Ruggles accepted an invitation to teach at the University of Miami; he remained there for a number of years up until the war period. This rather obscure Florida episode is best remem-

bered by Ruggles for furious fights with the dean of the school about how to teach music; there are also some rather startling stories about Miami nightclubs and a shady group of friends, most of whom seem to have been — at least the way Ruggles tells it — big-time gangsters.

The Florida period was not altogether unfruitful; at this time Ruggles composed (or, at any rate, began) his *Evocations,* 'Four chants for piano' — made up of a Largo dated 1937 and dedicated to Harriette Miller, an Andante con fantasia (1941) for John Kirkpatrick, a Moderato appassionata (1944) for Charlotte, and an Adagio sostenuto (1940) dedicated to Charles Ives. These four pieces are the most coloristic and 'idiomatic' of all of Ruggles' works.

There is one more major work: *Organum,* for orchestra, completed in 1945, and in many ways the most straight-forward and 'effective' of all Ruggles' work. The strong presence of fourths and fifths suggested to Varèse (who christened the work) a kind of modern version of a great medieval aural vision. *Organum* is short, strong, and clear in form; it plays far more easily than *Sun-treader* and, if it lacks something of the latter's ecstatic vision, it is certainly more direct in its simple strong form and expression. The more difficult works perhaps offer, ultimately, more profound rewards; but the last works, *Evocations* and *Organum,* will certainly be the most played for a while. This is not to say that they are obvious or easy; they are fully achieved works in Ruggles' most mature and expressive style. It is just that one has the sense that, somehow, the worst of the struggle is over; the earlier pieces strive, they reach, they strain — and that is part of their power. The last pieces, although by no means 'resigned' in any sense, are somehow more reflective, more secure and closed in their expressive forms, more resolved. The earlier works generate tremendous energies that are — quite intentionally — never fully worked out. The tremendous tension, still in a highly charged state, is almost palpable at the end of each piece; the long-held, chordal dissonances which conclude each work hardly serve to dissipate the terrific energies accumulated in the course of the music: the sense of unrelieved dissonance and highly charged atmosphere is almost unbearable.

After their return from Florida, the Ruggleses again divided their time between New York (they wintered in a housekeeping suite at the Hotel Chelsea) and Arlington. After 1945, there were no more new works but, as always, Ruggles continued to revise and rework. In addition to the various versions of *Angels,* there are large- and small-orchestra versions of *Men and mountains,* differing versions of *Portals* (solo strings, ensemble strings, even for orchestra — the last-named apparently unfinished), and revisions of *Sun-treader* and *Evocations.* Only *Organum,* the most resolved of all the works, has not been tinkered with.

Fame and even a few performances finally began to catch up with Ruggles. Postwar developments and the new interest in chromatic and serial ideas helped to awaken a new interest in his music, so obviously prophetic in its utterances. Leopold Stokowski, always a great champion of the early American avant-gardists, performed *Organum* in 1949; a few years later Leonard Bernstein produced *Men and mountains* in an inexplicably truncated version. Both of these performances were with

the New York Philharmonic. In recent years there have been European performances of *Portals* and *Men and mountains,* generally led by Americans such as Aaron Copland and Gunther Schuller. *Angels* often turns up as a kind of historical *hors d'oeuvre* at concerts of modern avant-garde music. In Vienna, during the 1965-1966 season, a concert of classic American avant-garde music — mainly Ives and Varèse — was prefaced by *Angels.* Without collusion, the work had appeared on the program of an almost identical concert in New York the year before.

Ruggles was elected to membership in the National Institute of Arts and Letters in 1955. Vermont has even finally accepted him as a Vermonter. It takes them a long time to come around, but when they do it, they do it right; the state university gave him an honorary degree in 1960 and a year later, on the occasion of his eighty-fifth birthday, the governor declared March 11 Carl Ruggles Day — citation from the Vermont legislature and all. Ruggles had even earlier local recognition as a painter. Nearby Bennington College, always a pioneer in the appreciation of Ruggles, held a one-man show of his paintings as early as 1935 and has, on a number of occasions since, performed his music and shown his art. Robert Frost, an Arlington neighbor and a close friend, gave a talk on Ruggles' art and music at the Southern Vermont Art Center in 1949. The schools have generally led the way. Goddard College in Plainfield, Vermont, had a small festival of his painting and compositions a few years ago, and Brandeis University gave him its Creative Arts Medal for 1965. Early the following year Bowdoin College devoted its twenty-first Biennial Institute — an event generally devoted to political or social issues — to Ruggles, sponsoring the Boston Symphony's American première of *Sun-treader,* arranging an exhibition of his paintings and sketches, and putting on a series of performances of and lecture-seminar discussions about the music. (Participants included Virgil Thomson, John Kirkpatrick, Alfred Frankenstein, and the present writer.)

A great deal has been made of the principle of non-repetition in Ruggles' music — with obvious reference to the 'total chromaticism' and twelve-tone technique of Schoenberg and the modern Viennese. There is a general principle operative in the construction of the lines in Ruggles' music: that no tone be conspicuously repeated before at least ten other different tones have been heard. This is really only an aural rule of thumb, not a systematic law; within the richness of the melodic fantasy that shaped these lines, it is perfectly clear that his ear requires a constant succession of new and fresh pitch elements; the effect is that of always reaching out toward some new, higher, and more intense level. These melodies are usually long and generally cover a wide range, but not necessarily with the big, jagged contour skips that characterize Viennese 'expressionism'. In spite of rather superficial similarities to Schoenberg, this is music that is almost impossible to locate in terms of any historical progression of influences and relationships. Much of Ruggles' early music precedes the first twelve-tone works of Schoenberg which came out — in Vienna — only in 1924 and 1925. If there is a valid analogy with any one of the Viennese group, it is rather with Webern, the European composer of the period who achieved a similar level of consistency and purity of vision. But this is only one of those intriguing historical parallels between two small bodies of work, both

highly elaborated in every detail and visionary in their large poetic intensity.

In any case, there can be no question that Ruggles arrived at his own mode of speech independently and essentially in isolation. Ruggles' music is, of course, of his times but, in particular, it comes from no one and nowhere; further, it leads to no one. It is possible that Ruggles may have influenced one or two American composers; Lou Harrison's earlier chromatic music is said to have reflected his admiration for Ruggles, and there are analogies in the work of Roger Sessions and Elliott Carter. But the directness and hard power of the Ruggles' speech — a remarkable way of building tremendous static energy through the arc of those great linear gestures held immobile and locked in place by the tension of the dissonances — are his own secrets. That discredited word 'dissonance' really does have a meaning here that comes out of his way of building densities through the accumulation of tightly interwoven line. Energy is constantly generated but always held in tension, never quite fully released. Here is the source of the dynamism, of the draining energy of this music; an involvement with these works — and one must approach them with a sense of active involvement — it is an exhausting experience.

Ruggles — at the venerable age of a scriptural patriarch, but very much alive and kicking — has become something of an object of pilgrimage. His friends are passionately devoted to him, and he has an astonishing rapport with young people — mere babes, a fraction of his age. He is suspicious of strangers and full of disdain for those he will not admit into his charmed circle of greats; he will be abrupt with a famous person who comes to honor him and open up to a college kid who somehow vibrates on the right transcendental wavelength. He will fence with a newcomer until he can size him up; then he will either toss him out as a phony or, quite suddenly, all barriers will quickly fall: in one moment, you have been his friend all his life. Journalists are definitely suspect.

Still, he is quite alone. All of his old colleagues are gone now. The governor called him on his ninetieth birthday and sent him a warm letter. But it was the first birthday that he didn't hear from Henry Cowell; Cowell, who was twenty-one years his junior, was born on the same day, and on March 11 they always used to get together or talk on the phone. That year Sidney Cowell, the composer's widow, came up from Shady, New York, and brought him the last few pages of music that Cowell had written before his death. Ruggles, who is anything but the sentimental type, was obviously moved.

It was Henry Cowell who told the story of finding Ruggles alone in his schoolhouse studio, seated at the piano and furiously banging out a fiercely dissonant chord over and over again. Ruggles' absorption was complete, and for a long time Cowell did not dare to break the spell. Finally, unable to stand it any longer, he shouted over the din, 'Carl, I've been here over an hour; what the hell are you doing banging out that chord?' Without stopping Ruggles shouted back, 'I'm giving it the test of time.'

Ruggles — the man and his art — has also withstood the test of time.

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Program Editor ANDREW RAEBURN

BOSTON SYMPHONY ORCHESTRA

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MICHAEL TILSON THOMAS *Assistant Conductor*

first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Josef Orosz
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
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harps

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Symphony no. 3 'Eroica'		2644
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EIGHTY-NINTH SEASON 1969-1970

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first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
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Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

William Gibson
Josef Orosz
Kauko Kahila

tuba

Chester Schmitz

timpani

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BOSTON SYMPHONY ORCHESTRA

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Program Editor ANDREW RAEBURN

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BEETHOVEN FESTIVAL 1970

Tuesday evening April 7 at 8.30

MAX RUDOLF *conductor*

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio

Marcia funebre: adagio assai

Scherzo: allegro vivace

Finale: allegro molto

intermission

Violin concerto in D op. 61*

Allegro ma non troppo

Larghetto

Rondo

ISAAC STERN

The notes for this evening's concert begin on page 24

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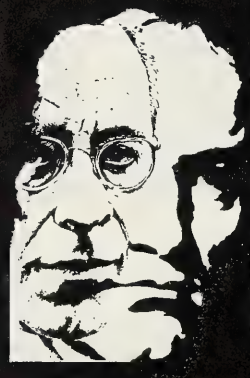
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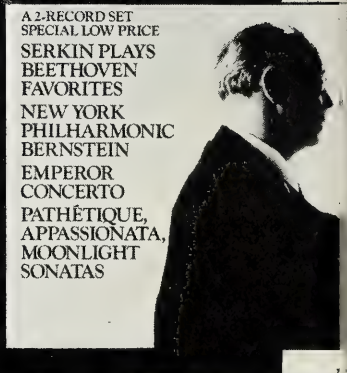
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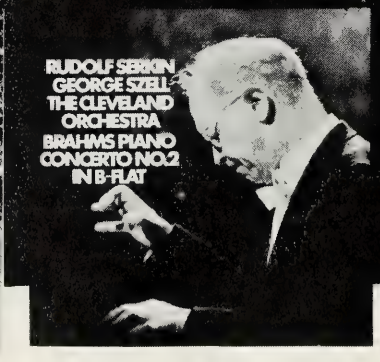


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BEETHOVEN FESTIVAL 1970

Wednesday evening April 8 at 8.30

MAX RUDOLF *conductor*

Overture 'Leonore no. 2'*

Piano concerto no. 1 in C op. 15*

Allegro con brio

Largo

Rondo: allegro

RUDOLF SERKIN

intermission

Piano concerto no. 3 in C minor op. 37*

Allegro con brio

Largo

Rondo: allegro

RUDOLF SERKIN

Rudolf Serkin plays the Steinway piano

The notes for this evening's concert begin on page 28

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THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



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BEETHOVEN FESTIVAL 1970

Thursday evening April 9 at 8.30

MAX RUDOLF *conductor*

Overture to 'Coriolan' op. 62*

Piano concerto no. 2 in B flat op. 19

Allegro con brio

Adagio

Rondo: molto allegro

RUDOLF SERKIN

intermission

Piano concerto no. 5 in E flat op. 73 'The Emperor'*

Allegro

Adagio un poco mosso

Rondo: allegro ma non tanto

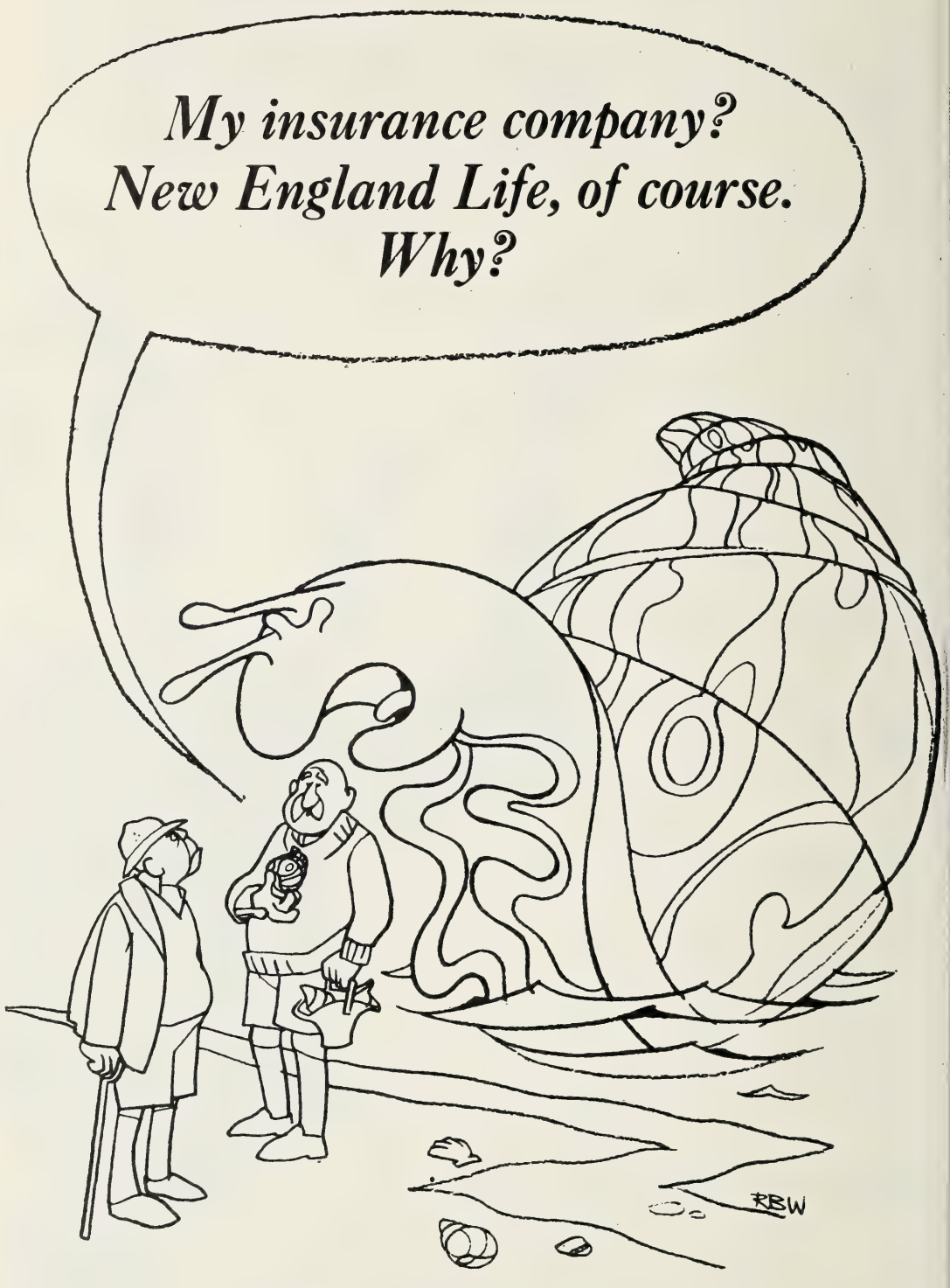
RUDOLF SERKIN

Rudolf Serkin plays the Steinway piano

The notes for this evening's concert begin on page 32

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BEETHOVEN FESTIVAL 1970

Friday evening April 10 at 8.30

MAX RUDOLF *conductor*

Fantasy in C minor for piano, chorus and orchestra op. 80

Adagio – allegro – meno allegro – allegro molto – adagio ma non troppo – marcia, assai vivace – allegretto ma non troppo – presto

RUDOLF SERKIN
CHORUS PRO MUSICA
Alfred Nash Patterson *conductor*

Piano concerto no. 4 in G op. 58*

Allegro moderato

Andante con moto

Rondo: vivace

RUDOLF SERKIN

intermission

Symphony no. 5 in C minor op. 67*

Allegro con brio

Andante con moto

Allegro – allegro

Rudolf Serkin plays the Steinway piano

The notes for this evening's concert begin on page 38

The text and translation of the *Fantasy* are printed on page 40

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EVEN IF IT WEREN'T HIS 200TH BIRTHDAY THERE'D STILL BE REASON TO CELEBRATE.

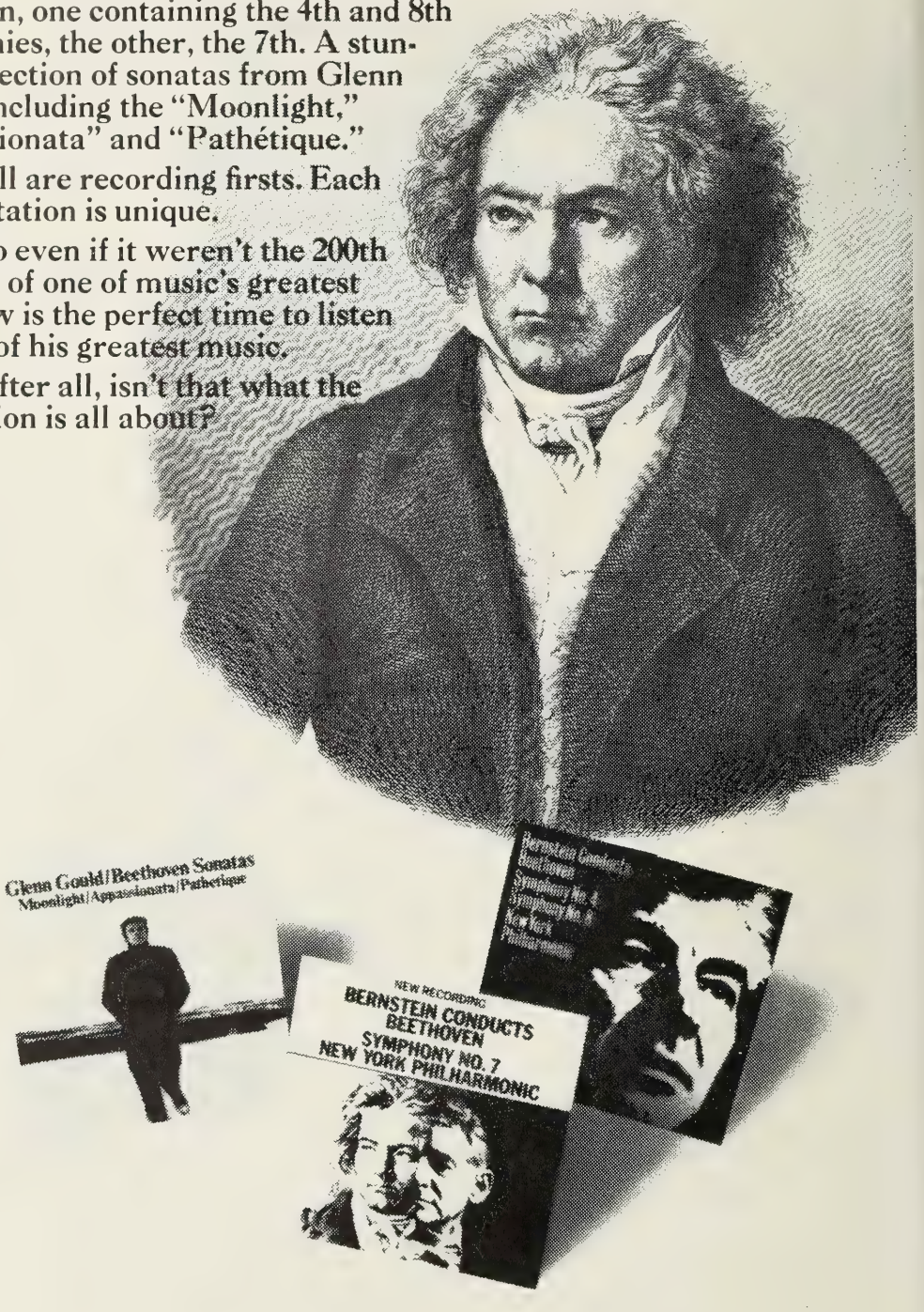
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ON COLUMBIA RECORDS

BEETHOVEN FESTIVAL 1970

Saturday evening April 11 at 8.30

LEONARD BERNSTEIN *conductor*

Symphony no. 9 in D minor op. 125*

1. Allegro ma non troppo, un poco maestoso
2. Molto vivace – presto
3. Adagio molto e cantabile
4. Presto – allegro
 Allegro assai
 Presto
 Baritone recitative
 Quartet and chorus: allegro assai
 Tenor solo and chorus: allegro assai vivace, alla marcia
 Chorus: andante maestoso
 Adagio ma non troppo, ma divoto
 Allegro energico, sempre ben marcato
 Quartet and chorus: allegro ma non tanto
 Chorus: prestissimo

MARTINA ARROYO *soprano*

LILI CHOOKASIAN *contralto*

RICHARD LEWIS *tenor*

THOMAS PAUL *bass*

CHORUS PRO MUSICA
Alfred Nash Patterson *director*

TANGLEWOOD FESTIVAL CHORUS
John Oliver *director*

There will be no intermission

The notes for this evening's concert begin on page 45

The text and translation of Schiller's *Ode to joy* are printed on pages 49 and 50

BALDWIN PIANO
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LUDWIG VAN BEETHOVEN
December 1770 — March 1827



BEETHOVEN'S PORTRAIT

The portrait by Ferdinand Schimon is reproduced by kind permission of Mr and Mrs F. Michael Bosch, the owners. Schimon, who was born in 1797 and died in 1852, was both an artist and a singer. He painted a portrait of Beethoven in 1818 and 1819, at the time the *Missa solemnis* was being written; this picture hangs in the Beethoven-Haus in Bonn. Later Schimon made a copy of his original and gave it to Mr Bosch's ancestors. The painter made his sketches while Beethoven was at work; he painted the eyes while he conversed with the composer over coffee. Some critics consider the later copy a better painting than the original.

Mr and Mrs Bosch have kindly loaned their painting to the Orchestra during the Festival and until the end of the 1969-1970 season. It is on view in the Gallery.

ON FIRST HEARING BEETHOVEN IN BOSTON
by Victor Ford

The Orchestra's Beethoven Festival justifies a backward glance to the time when his music was first introduced to Boston audiences in the 1840s. Music in general, Beethoven's in particular, was enthusiastically welcomed by the generation of the 'transcendentalists', and Van Wyck Brooks speaks with justification of a Beethoven 'cult' blossoming amid the flowering of New England. George M. Curtis, a student at Brook Farm, recalled in later years:

> '. . . in the halcyon days of the "Academy" concerts at the old Odeon . . . many of the Brook Farmers were often present in the flesh. Those were the days, or rather the nights, when Beethoven was truly introduced to America . . . Those young fellows walked in from the Farm and out again. They made nothing of ten miles or so each way under the winter stars.'

The way had been prepared for the enthusiasm over Beethoven as Boston's interest in music increased during the first part of the century. In 1823 the Handel and Haydn Society, then eight years old, commissioned Beethoven to compose an oratorio specifically for its use; 'Beethoven was pleased by so much attention and cited it as an offer signifying world-wide fame.' In 1833 the Boston Academy of Music was established. At first it was given over primarily to instruction in music, but beginning in 1840 it sponsored from six to eight orchestral concerts a year. These concerts continued for some seven seasons, the orchestra numbering from twenty-five to forty players. From 1846 to 1855 the Musical Fund Society gave 'Philharmonic' concerts, and from 1849 to 1854 the Germania Musical Society presented regular and lengthy seasons of orchestral concerts in Boston.

The Boston Theater in Federal Street — designed by Bulfinch — was refitted as the Odeon, and concerts were held there until 1843. Thereafter the Melodeon and the old Tremont Temple served as Boston's major concert halls until the Music Hall was opened in 1852. A description of the people who at that time and in those places turned on and tuned in Beethoven is worth noting:

> '. . . the younger protestants of the time came walking through the sober streets of Boston and seated themselves in concert-halls and lecture-rooms with hair parted in the middle and falling upon their shoulders, and clad in garments such as no known human being ever wore before — garments which seemed to be a compromise between the blouse of the Paris workman and the *peignoir* of a possible sister. For tailoring underwent the same revision to which the whole philosophy of life was subjected, and one ardent youth, asserting that the human form itself suggested the proper shape of its garments, caused trousers to be constructed that closely fitted the leg, and bore his testimony to the truth in coarse crash breeches.'

Decorum, however, was upheld by the formidable Margaret Fuller:

> 'In the audience, earnest, interested, attentive, sparkling with humor was Margaret Fuller, not hesitating, when the thoughtless girls whispered and tittered and giggled in the most solemn adagio strains, to lean over when the movement ended and to say to the offenders: "But let us have our turn too; some of us came to hear the music." '

Although the exact date of the first performance of a Beethoven symphony in Boston is uncertain, it is known that it was the Fifth, and it was included in the first season (1840-1841) of the Academy concerts. It was repeated a dozen times in the ensuing seven years. The First symphony also was included in the initial season. In later years four other Beethoven symphonies were introduced to Boston by this group: the Second (played four times); the Sixth (also performed four times); the Seventh (performed nine times); and the Eighth symphony. The overtures *Egmont, Fidelio,* and *Prometheus* were also included on Academy programs.

In subsequent years the orchestra of the Musical Fund Society repeated the five symphonies already mentioned, and gave first Boston performances of the *Eroica* (December 13 1851) and the Fourth symphony (December 8 1849). The overtures *Leonore* no. 3, *Coriolan,* the Third Piano concerto, as well as *Wellington's Victory,* were also performed by this orchestra.

The Germania Musical Society is generally credited with providing the finest performances of this period and its orchestra frequently programmed the Beethoven symphonies. The Ninth symphony was finally introduced to Boston by this group, with the assistance of the Handel and Haydn chorus, on February 5 1853. The first movement of the Violin concerto was played in Boston as early as 1853. In the winter of 1854 the Fourth and Fifth Piano concertos were first heard at concerts given by the Germania Society's orchestra.

It should be added that Beethoven's compositions in other forms were not neglected. *Fidelio* was given on April 1 1857. The oratorio *Christ on the Mount of Olives,* rearranged to an Old Testament text as *Engedi,* was performed about 1853; the *Missa solemnis* apparently was not heard in Boston, however, until 1893. In the 1840s several chamber compositions were played at concerts sponsored by the Harvard Musical Association; but it was mainly in the 1850s that the full richness of the master's chamber music became known to Boston audiences. The Mendelssohn Quintette Club included in its programs ten of the quartets, six piano trios, three quintets, the sextet, and many of the sonatas for piano solo and for violin and piano, all repeatedly.

More interesting than the statistics of performances of Beethoven's music is the almost ecstatic response to them that can be read in the press of the day. Bostonians, especially readers of the *Harbinger,* the organ of Brook Farm, were certainly well-informed about musical performances in the city; reports of concerts in New York and even Leipzig are to be found in its pages. For the *Dial* Margaret Fuller wrote a long article on the lives of the great composers, the final section of which

rhapsodizes about Beethoven, his life and sufferings as well as his music. The 'Heiligenstadt Testament' was reprinted in her article. She also reviewed one of the Academy concerts for the *Dial:*

> 'But the great pleasure, and one never to be forgotten by those who had the happiness to share it, was the performance of the . . . Pastoral and Fifth symphonies. The Pastoral . . . does not require a depth of life in the hearer, but only simplicity to feel its beauties. . . . But in the Fifth symphony we seem to have a something offered us, not only more, but different, and not only different from another work of his, but different from anything we know in the clearness with which we are drawn to the creative soul, not of art or artist, but of universal life. Here with force, and ardent, yet deliberate approach, manifold spirits demand the crisis of their existence.'

John Sullivan Dwight was the outstanding music enthusiast of the period, and editor of the *Harbinger*. Having originally trained for the Unitarian ministry, he devoted his life to musical interests, becoming in time 'the musical autocrat of Boston'. He was the chief preacher of the gospel of Beethoven and his words best indicate how the transcendentalist soul was stirred by the music of Beethoven. After hearing the Fifth symphony, Dwight wrote:

> 'The truth is, Beethoven's is the music of this age; it gives voice to the imprisoned soul and aspiration of this age . . . The subject is announced with startling distinctness at the outset, in three short emphatic repetitions of one note falling upon a third below, which is held out sometime. . . It is as if a fearful secret, some truth of mightiest moment startled the stillness where we were securely walking, and the heavens, and the earth, and hell, were sending back the sound thereof from all quarters, "deep calling unto deep", and yet no word of explanation. What is it? What can all this mean? . . . A boundless striving to pronounce the unutterable, to embrace the infinite is the sentiment of all his music and the hearer, spell-bound, must follow the heaven storming Titan as far as his strength holds out.'

Of the *Pastoral* symphony, he has this to say:

> 'Everything in nature has a correspondence to something in the soul of man. This correspondence a deep and earnest soul not only sees but *feels*; and every *feeling* has its melody; thus every object has its music. But nature gives out her deeper meaning and her music only to those who have a corresponding depth of life. Nature is more to the poet than to other men; and it took all the mystic depths and soul-stirring knowledge of Beethoven, so to *feel* the spirit of nature, until it became a melody in his mind, as he has done in the Pastoral symphony.'

Dwight comments thus on the Seventh symphony:

> 'If in the Fifth symphony we have the great life-struggle, in this we have something more like victory and realization, . . . a sober acceptance of the law of life, a consecration of the faculties, and a production of such august beauty as not the yearning for but the living in a higher sphere alone could give. . . . Sad it is also, and a blessed angel would sing sadly in this poor crazed world of ours.

> More than ever do we own the prophet in that lonely, bravely suffering artist, who, deaf to outward sound, heard all the more clearly with the inner sense, and all unsphered and solitary in respect to outward relations, lived and wrought the more earnestly and religiously in that inner life, which gives assurance of a better future. The music of Beethoven . . . is a presentiment of coming social harmony, a great hearts' [sic] confession of its faith, one of the nearest and clearest echoes of the approaching footsteps of the good genius of humanity.'

Before he heard the Ninth symphony for the first time (in New York), the very thought of such a performance 'haunted' Dwight. When he did hear it, he found:

> 'It is the music of the high hour of Human Brotherhood, the triumph of the grand unitary sentiment, into which the passions and interests of all human hearts are destined finally to blend. No words can describe the grandeur with which all this is worked up, till it becomes perfectly stupendous towards the close. Nothing but the grandest thought which has yet visited the human mind is adequate to the explanation of such music. Nothing but the faith which sees the long ages of discord and misery, Humanity's wintry transition time, completed in the joy of perfect Unity and Love; Nothing but that profound acquaintance with the human heart which reads in men's conflicting passions the elements of a future glorious Harmony, nothing but a religious reverence . . . can enter into communion with such music.'

Two visible monuments of the Boston Beethoven cult of the 1840s and 1850s remain to this day. A statue of the composer was commissioned by Charles C. Perkins and executed by Thomas Crawford. This statue was placed on the stage of the Music Hall in 1856; the dedicatory concert included the three instrumental movements of the Ninth symphony; the scena and aria 'Abscheulicher/Komm, Hoffnung' from *Fidelio*; the quartet 'Mir ist so wunderbar' from *Fidelio*; the Violin concerto; the Hallelujah chorus from *Christ on the Mount of Olives;* and the Choral fantasy. A great biography of the Bonn master is also due to the enthusiasm that raged at the time. Alexander Wheelock Thayer was 'inspired by the first performances of Beethoven symphonies by the Boston Academy orchestra', and he 'resolved at once to write the great biography, the first of all authorities on its subject'. Which he did.

The greatest value of Boston's initial discovery of Beethoven's music may well be the impetus and inspiration it gave to the transcendentalist movement. In Beethoven the transcendentalists saw, and in his music heard, the suffering artist and man struggling with his fate, and both emerged triumphant. In later years John Sullivan Dwight was to sum up the vital connection between the Beethoven cult of the 1840s and the major literary mood of the time:

> 'At all events, it is a fact of some significance that the interest felt here [Boston] in Beethoven began at the same moment with the interest in Emerson, and notably in the same minds who found such quickening in his free and bracing utterance. It was to a great extent

the young souls drawn to Transcendentalism (as it was nicknamed), to escape spiritual starvation, who were most drawn also to the great deep music which we began to hear at that time . . . among the same class of minds (the same "Transcendental set"), began the writing and the lecturing on music and its great masters, treating it from a high spiritual point of view and seeking (too imaginatively, no doubt, the key and meaning to the symphony, but anyhow, establishing a vital, true affinity between the great tone-poems and all great ideals of the human mind.')

The interrelationship of Beethoven and transcendentalism is also sounded in music by Charles Ives. Transcendentalism is evoked in his Second Piano sonata which bears the subtitle 'Concord, Mass., 1840-1860'; its movements depict in tone Emerson, Hawthorne, the Alcotts, and Thoreau. The entire work is developed from two motifs, one of which 'consists of three repeated notes and a drop of a third to the fourth note — in other words, the opening motif of Beethoven's Fifth symphony'.

THE BEETHOVEN HOUSE IN VIENNA

by Ernst Panenka, bassoonist of the Boston Symphony Orchestra



Program notes for Tuesday April 7 1970

by John N. Burk

Symphony no. 3 in E flat op. 55 'Eroica'

Beethoven composed the *Eroica* symphony between 1802 and 1804, and the first performance took place privately at the house of Prince von Lobkowitz in Vienna in December 1804, Beethoven himself directing. The first public performance was at the Theater-an-der-Wien on April 7 1805. The Boston Symphony Orchestra first performed the Symphony on November 18 1881 under Georg Henschel's direction. Erich Leinsdorf and the Boston Symphony Orchestra have recorded the *Eroica* symphony for RCA Records.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the tile *'Neue Bahnen'* [New paths], he was going too far if he had in mind Beethoven's *'Neuen Weg'*. Brahms' First symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion.

Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Erocia* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heilgenstadt, shortly before he wrote his tragic 'Heilgenstadt Testament', that he probably made his first sketches for the *Eroica*. The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf & Härtel, that it was 'really entitled Bonaparte', he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

Violin concerto in D op. 61

Beethoven composed the Violin concerto in 1806, and it was first played by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 of that year. The first performance by the Boston Symphony Orchestra was given on October 30 1885; Franz Kneisel was the soloist and Wilhelm Gericke conducted. Many distinguished violinists have performed the concerto with the Orchestra since, Fritz Kreisler, Eugène Ysaÿe, Mischa Elman, Efrem Zimbalist, Jascha Heifetz, Karl Flesch, Joseph Szigeti, Yehudi Menuhin, Ginette Neveu, Isaac Stern, Zino Francescatti, Leonid Kogan and Joseph Silverstein among them. Jascha Heifetz has recorded the Violin concerto with the Orchestra for RCA Records, Charles Munch conducting.

The instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The cadenzas which Isaac Stern plays are by Fritz Kreisler.

The Violin concerto belongs to the prodigiously abundant year of the Fourth symphony, the 'Rasoumowsky' quartets, the first revision of *Fidelio,* the Piano sonata in F minor, the Thirty-two variations in C minor, and if Thayer's theory is accepted, the Fourth Piano concerto. Among these the Violin concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr Bertolini gave to Otto Jahn in support of his claim that 'Beethoven never finished commissioned works until the last minute'. According to another witness, cited by Thayer, Clement played the concerto 'at sight'.

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

'Dear Clement
Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven'

Paul David reports contemporary opinion to the effect that 'his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity.' On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down. In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his *Mount of Olives,* and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *'Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806'*. The pun also brings to mind that other personage connected with the early fortunes of the Concerto — Clementi, the musician turned publisher — although the virtue in question hardly appears in this particular transaction. Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

'Dear Collard — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — "Where do you lodge?" says he: "I have not seen you this *long* while." — upon which I gave him my address. Two days after I found on my table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: "Are you engaged with any publisher in London?" — "No" says he. "Suppose, then, that you prefer *me*?" — "With all my heart." "Done. What have you ready?" — "I'll bring you a list." In short I agree with him to take in MSS three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling.'

The symphony which Clementi had thus secured was the Fourth, the overture was that to 'Coriolan'. The buyer, who certainly possessed a rare combination of business and musical acumen, considered both 'wonderfully fine'. The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quartets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: 'The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte.' He added: 'I think I have made a very good bargain. What do you think?'

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: 'I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds sterling — and besides I am privileged to sell the works in Germany and France.'

The five introductory taps on the drum becomes the basic pattern of the entire first movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

Program notes for Wednesday April 8 1970

by John N. Burk

Overture 'Leonore no. 2'

Beethoven composed the *Leonore no. 2* Overture for the first version of *Fidelio* in 1805. The première took place on November 20 1805. The Boston Symphony Orchestra first played the Overture on February 24 1882; Georg Henschel conducted. The Orchestra, directed by Erich Leinsdorf, has made a recording for RCA Records.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and off-stage trumpet, 3 trombones, timpani and strings.

Within a few weeks of his death, Beethoven extracted from his confusion of papers a manuscript score of his opera *Fidelio* and presented it to Schindler with the words: 'Of all my children this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me.'

The composer spoke truly, and the fact that he wrote three overtures and a fourth called 'Fidelio', less symphonic but more appropriate as a curtain-raiser for his *Singspiel,* is indication enough of the intensive and prolonged efforts he put into his one fulfilled project of an opera for Vienna.

The record of the four overtures is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna on November 20

1805, Beethoven wrote the superb overture which later came to be known as *'Leonore no. 2'*. Rewriting the overture for the second production in the year following, using similar material, he gave a different stress, a greater and more rounded symphonic development. The result was the so-called *'Leonore no. 3'*. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera and accordingly wrote a typical theatre overture, which was publicly accepted and became one with the opera. There remains to be accounted for the so-called overture *'Leonore no. 1'*. This overture was discovered the year after the composer's death and was first assumed to be his earliest attempt. This was later disputed, but the ultimate consensus of opinion has placed it as the first of the four.

The Overture *Leonore no. 2* holds all of the essentials of its successor, *Leonore no. 3*. There is in both the introduction, grave and songful, based upon the air of Florestan, *'In des Lebens Frühlingstagen'*, in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the 'No. 2', the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a reprise at this point. Beethoven, more closely occupied in the 'No. 2' with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Piano concerto no. 1 in C op. 15

Beethoven composed the First piano concerto in 1797. He was himself soloist at the first recorded performance, which was given in the Konviktssaal in Prague in 1798. The first performance by the Boston Symphony Orchestra was given at a Cambridge concert on December 12 1895; Marie Geselschap was soloist and Emil Paur conducted. Among the pianists who have played the concerto with the Orchestra since that time are Robert Goldsand, Leonard Bernstein, Sviatoslav Richter and Claude Frank. Artur Rubinstein and the Boston Symphony Orchestra, conducted by Erich Leinsdorf, have made a recording for RCA Records.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, timpani and strings.

The cadenzas which Rudolf Serkin plays are Beethoven's own.

The Concerto in C major is the second in order of composition, the one in B flat major having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe. But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestral exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major concerto, which reaches a greater point of glow than the one in B flat. The orchestra is freer, as in the *Largo,* where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong *'In Mantua in Banden der treue Hofer sass'*. But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and tutti.

In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: 'As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored.' He also wrote to the firm of Breitkopf & Härtel in the following spring; 'You should recommend to the Messrs your critics greater care and wisdom.' Their 'howls' had given him a moment of humiliation, but he 'could not get angry', realizing 'they did not understand their business'. As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections — his orchestral thoughts were expanding as he then worked upon his Third concerto in C minor. 'They did not understand their business', if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

Piano concerto no. 3 in C minor op. 37

Beethoven composed the Third concerto in 1800. He played the solo part at what was probably the first public performance, given at the Theater-an-der-Wein in Vienna on April 5 1803. The Boston Symphony first played the Concerto on April 21 1888; Mrs H.H.A. Beach was soloist and Wilhelm Gericke conducted. Among the distinguished pianists who have played the Concerto with the Orchestra since that time are Ferruccio Busoni, Alfred Cortot, Artur Schnabel, Harold Bauer, Myra Hess, Claudio Arrau, Clara Haskil, Rudolf Firkusny and Artur Rubinstein. There is a recording on RCA Records of this Concerto by the Orchestra; Artur Rubinstein is soloist, Erich Leinsdorf the conductor.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, timpani and strings.

The cadenzas which Rudolf Serkin plays are by Beethoven.

At the first performance of the concerto in C minor, in 1803, Beethoven appeared as the pianist. The program also included his first two symphonies, and his oratorio *The Mount of Olives,* which was composed in the same year as the concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. 'But heaven help me,' wrote Seyfried, 'that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.' Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, 'The pianoforte part of the C minor concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me.'

This remark of Ries refers to the second performance (Vienna, July 1804) of the concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. 'I may say,' Ries has written, 'that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadenza for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadenza again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadenza, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I

boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried "bravo!" loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, "How obstinate you are! If you had failed in that passage, I would never have given you a lesson again." '

The technical advance, the power and breadth of the C minor concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings — it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E flat minor and repeats the regular 'second' subject, equally lyrical, in E flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

The Largo, in E major, seems earlier in style. The first theme, if found in one of the early piano sonatas, might have seemed quite in place. It is stated by the piano, sung in turn by the muted strings. A second theme is more ornamentally treated by soloist and orchestra. A third theme is carried by the woodwinds over piano arpeggios. There is a reprise, and short cadenza 'con gran espressione' before the close. Every 64th note has 'great expression', and is in contrast to the cold, ornamental elegance of filigree which was fashionable with the other composing pianists of Beethoven's day. This is the handiwork of the great improviser. The rondo brushes contemplation aside with a burst of gaiety. The piano part is treated with great brilliance and exuberance; the orchestra matches it in full voice. There are fanciful excursions, such as a fugato by the orchestra, after which the piano takes over and commands the attention with a surprising decrescendo in octaves. A presto coda derives a fresh theme from the labored one and, in a rush of C major, carries the movement to a close.

Program notes for Thursday April 9 1970

by John N. Burk

Overture to 'Coriolan' op. 62

Beethoven composed his overture on the subject of 'Coriolanus' in 1807. It was probably first performed at one of Prince Lobkowitz's subscription concerts in Vienna in March of that year. The overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin. The Boston Symphony Orchestra first played the overture on February 10 1882; Georg Henschel conducted. There are two recordings by the Orchestra available on RCA

Records, the first directed by Charles Munch, the more recent by Erich Leinsdorf.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

After *Fidelio,* Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth,* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: 'Overture Macbeth falls immediately into the chorus of witches.' But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, 'because it threatened to become too gloomy'. In short, no opera emerged from Beethoven in 1807. But his association with Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan.* The play had been first performed in 1802 (then with entr'acte music from Mozart's *Idomeneo*), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24 1807, and even at this performance Thayer does not believe that the overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or 'academies' as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's *Lives,* and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of *Coriolanus,* as related by Plutarch, is in itself exciting dramatic material (details of which have been questioned by historians). Coriolanus, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians who declared themselves starved and oppressed beyond endurance. Coriolanus, impulsive and overbearing, had scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment

outside the city walls. Coriolanus met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city, led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and endearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself.

Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

Piano concerto no. 2 in B flat op. 19

Beethoven composed the Second concerto probably in 1795 (before the so-called 'First' concerto). The score was published at the end of 1801. The first performance, with Beethoven as soloist, was probably given in Vienna on May 29 1795. The Boston Symphony Orchestra first played the concerto at a concert in New Haven on February 17 1948; Bruce Simonds was soloist and Richard Burgin conducted.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns and strings.

The cadenza which Rudolf Serkin plays is by Beethoven.

An incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend to A. W. Thayer who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano concerto in C minor K. 491 at an Augarten Concert in Vienna. 'Beethoven suddenly stood still and drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece, exclaimed: "Cramer, Cramer! We shall never be able to do anything like that!" As the theme was repeated and wrought up to a climax, Beethoven swaying his body to and fro marked the time and in every possible manner manifested a delight rising to enthusiasm.'

This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos, and these two concertos are an even more eloquent confirmation of his indebtedness to Mozart in this department of his art. In these two he retains much of the transparent ensemble, the fine balance between soloist and orchestra, where each sets off the other. The 'gallant' style of the eighteenth century survives in these two and was soon to be superseded as the first signs of the true leonine character of the maturer Beethoven would appear in the Third concerto in C minor.

At this time Beethoven was still hesitant to commit himself to publication, partly perhaps because he wished to keep the use of the concertos to himself, but also because he had not yet stepped forward into the public view as an orchestral composer. He was then known almost exclusively as a pianist and as a composer of piano sonatas and trios or other chamber combinations. The First symphony, the six String quartets of opus 18, and the two Piano concertos all appeared in publication in the year 1801, and these were undoubtedly the accumulation of several years. The B flat concerto preceded the C major in order of composition and was therefore actually the First.

The orchestra's principal function in the first movement is to announce themes which the pianist proceeds to embroider. In the *Adagio,* the embroidery sometimes weighs upon rather than enlivens the melodic line. Before the close of this *Adagio* the soloist and tutti have a brief dialogue which is more experimental than forceful, but which clearly points the way of concertos to come. The final rondo is gay and inconsequential. Reversing the order of the first movement, the piano states the subjects, which the orchestra takes up in turn.

Piano concerto no. 5 in E flat op. 73 'The Emperor'

Beethoven completed the *Emperor* concerto in 1809. The première was probably given in Leipzig the following year, with Johann Schneider as soloist. In Vienna the first performance took place on February 12 1812; Karl Czerny was the pianist. The Boston Symphony Orchestra first played the concerto on January 27 1882; Carl Baermann was soloist and Georg Henschel conducted. Among the many other famous pianists who have performed the concerto with the Orchestra are Eugen d'Albert, Ignace Paderewski, Ferruccio Busoni, Harold Bauer, Josef Hofmann, Walter Gieseking, Egon Petri, Leonard Shure, Rudolf Serkin, Alexander Borovsky, Clifford Curzon, Claudio Arrau, Robert Casadesus, Artur Rubinstein and Vladimir Ashkenazy. The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the concerto with Artur Rubinstein for RCA Records.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The cadenza which Rudolf Serkin plays is by Beethoven.

Notations for the last of Beethoven's piano concertos appear in the books of sketches after those for the *Choral fantasia;* they date from 1808 or 1809. He completed the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, 'King of Italy, Protector of the Confederation of the Rhine'. On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: 'If I were a

general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *Lebewohl* sonata at this time, as well as this concerto and the String quartet op. 74 (called the 'Harp quartet'): he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the concerto, and the sonata as well, the titles of the movements—'Farewell, absence, and return' — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E flat seems to have possessed Beethoven at the time, for the concerto, the sonata, and the quartet are all in that key.

The concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to 'a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment'. The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was 'for the benefit of the Society of Noble Ladies for Charity'. At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. 'The pictures offered a glorious treat', wrote Theodor Körner in a letter, 'a new pianoforte concerto by Beethoven failed.' And Castelli's *Thalia* gives the reason: 'If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions.'

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogther the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the

themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations.

The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Woodwinds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

Program notes for Friday April 10 1970

by John N. Burk

Fantasy in C minor for piano, chorus and orchestra op. 80

Beethoven composed the Fantasy in 1808, and it was first performed in Vienna on December 22 of that year. The Boston Symphony Orchestra first played the piece at the Berkshire Festival on August 7 1959; Rudolf Serkin was the pianist, and Charles Munch conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano. The chorus sings in the final two sections.

One of the strangest concerts in musical history was given in Vienna on December 22 1808. Never has such an assemblage of great music had first performance with such indifferent results. The concert was given by Beethoven in the Theater-an-der-Wien, and the program was announced as music 'entirely new and not yet heard in public'. The new music consisted of the *Pastoral* and C minor symphonies (their numbers reversed on the printed program), the Fourth Piano concerto with the composer as soloist, the concert aria *Ah! perfido,* movements from the C major Mass (labelled 'hymns' and sung in German to circumvent Sunday regulations about church music) and, to conclude, a Fantasia written for the occasion, and designed as a 'Finale' with a 'Schlusschor' to utilize all the performing forces in a grand climax.

Needless to say, all this music, unfamiliar to performers and audience, was too much for sufficient presentation and absorption in one evening. By the time the chorale finale had ended, four hours had passed. Its effect was not helped by a breakdown and a fresh start. Trouble had beset the overambitious project from the beginning. There was a great deal too much to prepare. The players were inadequate and no doubt considerably mystified. When Beethoven rehearsed them he became so impatient, and consequently so outspoken, that the musicians would

not continue unless he remained in another room, where they would be spared his criticisms. Beethoven paced up and down the anteroom during rehearsal, Röckel at his side. He quarreled with Anna Milder, the solo singer, once his Leonore, and she refused to sing. A sister-in-law of Schuppanzigh was called in at the last minute. Beethoven led out an inexperienced and terrified Fräulein, who made a travesty of the dramatic concert aria.

What may have happened short of catastrophe during the symphonies we are not told, but Reichardt relates that he sat in a stage box with Prince Lobkowitz. 'Many a failure in the performance tried our patience to the highest degree. Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces, filled as they were with the greatest difficulties.' The December cold had taken full possession of the hall, and the audience sat shivering from 6.30 to 10.30. The Prince was in delicate health, but on account of his conspicuous location could not leave until the end. The culminating misfortune occurred in the ill-rehearsed Fantasia. Either a wrong entrance in the orchestra or a misunderstanding about a repeat (this point is not clear) brought tonal chaos, with orchestra and chorus at odds. Beethoven stopped the performance, called out orders to begin at a certain point, and after a moment of strained silence resumed. The orchestra was angered again at being subjected to public humiliation. The concert with its earlier treasures is perhaps the most flagrant of the many instances where music of imperishable beauty has made its first bow in a befogged performance to a listless and unsuspecting public.

The accumulation of great scores completed in the three years previous bespeaks the lack of opportunity for public orchestral performance in Vienna at that time. The Fantasy, unlike the two symphonies and the concerto, was a hasty concoction, played from parts barely completed. The text of the chorus was probably written while the first part of the score was in progress. Czerny named Christian Kuffner as the poet, but this is doubted — the verses were never found among his collected works later published.

The theme itself was not new. Beethoven had used it for a song some thirteen years before, to be published posthumously — *Gegenliebe*. In that song the simple diatonic melody is simply developed. Not only does the theme have a general resemblance to the famous choral theme of the Ninth symphony, to be composed many years later — its treatment unmistakably predicts in several places another variation movement — the finale of the more famous symphony. The Fantasia necessarily acquires its title in that it traverses an improvisatory piano solo, a set of variations in varying tempi for orchestra with piano increasingly in the style of a piano concerto and at last a choral proclamation with alternate vocal solo parts. Since the adagio introduction for piano solo, consisting of broad chords and arpeggios, does not appear in the original parts, it may have been extemporized at the concert itself. The orchestra enters softly, alternates with the piano, and at length yields to the soloist's prerogative. A variation in march tempo suggests the Alla marcia of the Ninth symphony, as do the mounting chords at the climax of the verse — *und der Cherub steht vor Gott',* before the Alla marcia.

The Fantasia is by no means a sketch for the Ninth Symphony finale, for the basic conception of the two works is entirely different. At the same time there is between the two the intimation of inner growth very similar to the growth of a single work as developed from page to page in the sketch books. The Beethoven who wrote the Fantasy was the master who had recently composed the Fifth and Sixth symphonies. He was the composer who could turn out an occasional score to 'feather his nest' without touching the deeper currents of his musical nature; the composer also who could on the shortest notice meet a concert date with a violin concerto to top them all. He was not yet the master who would encompass the mighty conception of the Ninth. To put it differently, Beethoven was not yet ready to combine his forces as he would in the magnitude of the choral ultimum opus. Nevertheless it is a clearly identifiable Beethoven who speaks in his Fantasia. It is plainly the composer of the joyous final chorus of *Fidelio,* written three years before.

The text lauds the harmony of tones as a bringer of peace, of joy in spiritual strength, of God's blessing.

Schmeichelnd hold und lieblich klingen Unsers Lebens Harmonien, Und dem Schönheitssinn entschwingen Blumen sich, die ewig blüh'n.	*Flattering fair and lovely, sound* *The harmonies of our earthly life;* *From the sense of beauty spring* *Blossoms that forever bloom.*
Fried' und Freude gleiten freundlich Wie der Wellen Wechselspiel; Was sich drängte rauh und feindlich, Ordnet sich zu Hochgefühl.	*Peace and joy glide clasped in love* *Like waves in their interplay;* *All that strove rough and hostile* *Into exaltation is ordered.*
Wenn der Töne Zauber walten Und des Wortes Weihe spricht, Muss sich Herrliches gestalten, Nacht und Stürme werden Licht,	*When speaks the magic sway of tones* *And the word's bright sacred fire,* *Glorious things must then take shape,* *Night and storms resolve in light.*
Äuss're Ruhe, inn're Wonne Herrschen für den Glücklichen, Doch der Künste Frühlingssonne Lässt aus beiden Licht entstehn.	*Calm without, ecstasy within* *Govern for the blessed man,* *And the arts' warm vernal sun* *Makes them both break into light.*
Grosses, das in's Herz gedrungen, Blüht dann neu and schön empor; Hat ein Geist sich aufgeschwungen, Hall't ihm stets ein Geisterchor.	*Great thought that has pierced the heart* *Blooms forth new and fair;* *The spirit that has soared on high* *Hears a welcoming spirit choir.*
Nehmt denn hin, ihr schönen Seelen, Froh die Gabe schöner Kunst; Wenn sich Lieb' und Kraft vermählen Lohnt den Menschen Göttergunst.	*Take then gaily, noble souls,* *All the gifts of noble art,* *For when love and strength are paired* *God's favor will be man's reward.*

Translation by Arthur Loesser

Piano concerto no. 4 in G op. 58

The Fourth concerto was performed at a subscription concert at the house of Prince von Lobkowitz in Vienna in March 1807, and was first heard at a public concert at the Theater-an-der-Wien December 22 1808; Beethoven himself was soloist. The first performance by the Boston Symphony Orchestra was given on December 16 1881; George W. Sumner was the soloist and Georg Henschel conducted. Among the many pianists who have played the Fourth concerto with

the orchestra in the past are Ferruccio Busoni, Ernst von Dohnanyi, Josef Hofmann, Harold Bauer, Artur Rubinstein, Myra Hess, Rudolf Serkin, Claudio Arrau, Alexander Borovsky and Malcolm Frager. Artur Rubinstein has recorded the Fourth concerto with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, for RCA Records.

The instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

The cadenzas which Rudolf Serkin plays are by Beethoven.

Beethoven offered his Fourth concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. (With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketchbooks, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, 'according to information given by F. Ries'. Breitkopf & Härtel's thematic catalogue places it at 1805, and Thayer entertains the 'confident opinion' that 'this work remained still unfinished until the approach of the concert season, towards the end of the year of 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf & Härtel in July of that year.' Sketches for the Fifth symphony appear together with those for the Concerto.) It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz in March of 1807. Other works heard at these two gatherings, and likewise announced as 'new', were the Fourth symphony and the *Coriolan Overture*. The first public performance of the Concerto was at that semi-fiasco on December 22 1808, at which the Choral fantasia was heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of 'Widows and orphans', the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. 'Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry.'

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: 'It remained for many years comparatively unknown. Between the less difficult C minor (no. 3) and the more imposing E flat (no. 5) it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine compositions which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3 1836:

'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!'

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *andante con moto,* which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato:* it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo.* One is reminded of the similar opposition and capitulation in the Overture to *Coriolan.* The last whispering suspended chord of the piano is gently swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable *pianissimo* episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's *Essays in Musical Analysis* (Volume III):

'If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted.'

Symphony no. 5 in C minor op. 67

Beethoven completed the Fifth symphony near the end of 1807 and himself directed the first performance at the Theater-an-der-Wien on December 22 1808. The first performance by the Boston Symphony Orchestra was given on December 18 1881; Georg Henschel conducted. There are two recordings by the Orchestra available on the RCA label: the first was directed by Charles Munch, the second and more recent by Erich Leinsdorf.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contra bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

Something in the direct impelling drive of the first movement of the C minor symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistance quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to 'waywardness' in the development, and the lilting measures of the scherzo proper were more than enough to compensate the 'rough' and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement 'commonplace' and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'.

Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his 'On the Performance of the Symphonies of Beethoven', felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer 'motto' build upon itself to produce long and regular melodic periods. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he 'introduced a new physiognomy into the world of music'. No music, not even the 'Eroica', had had nearly the drive and impact of this first movement.

The *Andante con moto* (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background.

The third movement (allegro, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a

new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

Program note for Saturday April 11 1970

by John N. Burk

Symphony no. 9 in D minor op. 125

Beethoven completed the Ninth symphony in 1824. The first performance took place at the Kärntnertortheater in Vienna on May 7 of that year. The first performance in the United States was given by the New York Philharmonic Society on May 20 1846. The Germania Musical Society in Boston with a chorus from the Handel and Haydn Society gave a performance here on February 5 1853. Georg Henschel conducted annual performances of the Ninth symphony to conclude the first three seasons of the Boston Symphony Orchestra. There are two recordings made by the Orchestra for RCA of the Ninth symphony: in the earlier, Charles Munch conducts and the soloists are Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi and the choral parts are sung by the New England Conservatory Chorus; in the more recent recording the soloists are Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes; the choral parts are sung by the Chorus Pro Musica and the New England Conservatory Chorus, and Erich Leinsdorf conducts.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings.

The Ninth Symphony was the result of long germination. It was Beethoven's most ambitious venture, his heroic attempt to bring together the elements of his life work, to give each symphonic movement a broader and more elevated expression than ever before, to reconcile symphonic and choral writing, to mate the power of the word with the free expressiveness of his beloved instruments. In the finale he strove mightily to solve his problem. Did he actually solve it, and find the satisfactory fusion of every force at his command to carry his mighty thesis? There are those who say he did not. The score, like Schiller's lines, is a challenge, and Beethoven's challenge is an adventure rather than a solution. It is not to be judged with a scrupulous academic eye, or set up as a model. It is roughhewn, even reckless; it can sweep all before it, carry the singers over their difficulties, and carry the audience in its headlong course.

The finale is no mere setting of a text. It would be just to say that Beethoven sought a text to suit his musical intent rather than to exalt Schiller or give us a sermon on universal brotherhood. This concept and Schiller's inspiring lines excited him, but he seized them as material to his purpose. As the instrumental movements strive in each case to bring each component part of the symphony as a form to its fullest, its definitive expression, the choral finale strives to lift the whole to its highest point. The spirit of this finale does not reveal a new Beethoven, but the known Beethoven of the earlier symphonies, now more highly charged, newly ambitious, in the questing spirit of his last years. The finale of the Ninth is still the joyous culmination familiar in previous works. The finales of the 'Eroica', the Fifth and the Seventh symphonies are also proclamations, wordless odes to joy.

It was during his student days in Bonn that Beethoven had fastened upon Schiller's poem, and for a long time it remained a vague and unpursued notation in his sketchbooks. The heady sense of liberation in the verses must have appealed to him as they appealed to every German. They were in the spirit of the times, the spirit that had swept Europe and America, and Beethoven belonged to his time. He was no politician, nor the kind to discourse learnedly in such phrases as 'the brotherhood of man'. He was an idealist on such subjects as man, God, and the universe, but a practicing rather than a prating one, whose faith found concrete, powerful, vivid expression in tones. As Berlioz wrote of the choral finale, 'The joy is now religious, grave, and immense'. Such round and ringing phrases as *'Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!'* ('Millions, myriads, rise and gather! Share this universal kiss!') have become, with the power of massed voices, a provocation to stir actual millions of listeners through the years as a summons to a noble concept. That concept was never as urgent, as indispensable to the future as it is today.

The charge is often repeated that Beethoven treats the vocal quartet 'instrumentally', and strains the voices of the chorus. It may be true that if Beethoven had never been deaf he might have been kinder to the capacities of the human voice. Yet the movement as conceived and developed could not do otherwise. Music of mounting tension and overwhelming climax, it finds its end with a sure and also a driving musical logic.

Some pedants shake their heads over the Symphony, and particularly the 'episodic' finale. Here again, Berlioz gives them the lie: 'The only answer for the critic who reproaches the composer for having violated the law of unity is — so much the worse for the law!' Beethoven was never the slave to form. Formal procedure was in his artist's nature, to be called upon as it suited his immediate purpose. The first movement is a wondrous example of development as Beethoven had evolved it, but development extended by thematic excursions and by a long coda for the simple reason that the composer had much on his heart and an inexhaustible imagination. Who would cut a single bar? The scherzo is closest to formal tradition — but again it is greatly extended, and for the same reason. The slow movement is an alternation of two sections in differing tempo and rhythm, treated on the principle of variation. The wayward Beethoven was doing what he did in his last quartets —

notably the one in A minor with the adagio in the Dorian mode — reconciling two disparate sections by that magic of his own which eludes analysis.

The Symphony is indeed the composer's effort to draw into a single work the musical experience of his life. Romain Rolland in his book *La neuvième symphonie* (1941) stresses the Ninth symphony as a 'summation' *('une Somme de vie')* rather than as the forward-looking work Beethoven would have given us as a younger man. He wrote: 'The Ninth symphony is a confluence. In it there are brought together and commingled the numerous currents from far back, from various sources, from the dreams and wishes of men in all ages. One might also say that it looks back upon the eight symphonies preceding, and so builds its summit from the past. The long period which transpired between the Eighth symphony and the Ninth has given it range and perspective, made it a life's summation. It is not the true mirror of that life; it reflects rather a spirit aged, full of wounds, which has seen the end, often bitter and deceptive, of experience, of hope. The music is often shadowed, it is without the power of young illusion. It seeks fresh life, looks toward new horizons, but nothing is quite as before. There is lacking the abandon of young love, of young pride and ambition — even of young suffering. The composer finds instead a present which is incomparably godlike — he has found the magic power of the aging Prospero, and with it — almost apart — new life forces.'

The Ninth symphony is thus retrospective, a drawing together of accumulated power from a life's experience, the use of building materials not new. No more than seven years later Berlioz would plot another 'new path' for music in his *Symphonie fantastique*. But it would be quite wrong to regard the Ninth as a sort of stupendous final curtain to an epoch. While it could not be directly emulated, it had a tremendous effect on the future course of music. It planted in many a composer an irresistible urge toward grandeur. Wagner regarded it with mystic awe. Brahms trembled before the task of adding another to the immortal nine. It can be questioned whether Bruckner and Mahler would have undertaken their grandiose symphonic schemes without the choral Ninth to excite their imaginations. While offering no specific usable material, it fired the ambition for immensity through a whole Romantic century.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the *Ring*.

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At

the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in *Essays in musical analysis)* that it 'dwarfs every other first movement, long or short, that has been written before or since', attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still *(Beethoven and his nine symphonies):* 'Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all.'

In this symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called 'a miracle of repetition in monotony', by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found a way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of 'the effect produced by the fresh morning air, and the first rays of the rising sun in May'.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B flat, 4/4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked 'espressivo'. This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the cellos and basses gives an answer of plain rejection; in the first two cases brusquely,

in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the woodwinds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

(The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There is no lack of distinguished advocates for the theme. Grove wrote: 'The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist.' Wagner: 'Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity.' Tovey says as much, in his way, in three words, calling it simply 'a great theme'.)

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere.

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's *Ode to joy,* by the solo quartet and chorus. (The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyright.)

(It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *'Froh, wie seine Sonnen fliegen',* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the 'bad taste' of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as 'one of the more flagrant escapades' is this: 'Dieses Glas dem guten Geist!' (This glass to the good Spirit!').)

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

Deine Zauber binden wieder,	*Thy sweet magic brings together*
Was die Mode streng getheilt;	*What stern Custom spreads afar;*
Alle Menschen werden Brüder,	*All mankind knows all men brothers*
Wo dein sanfter Flügel weilt.	*Where thy happy wing-beats are.*
Wem der grosse Wurf gelungen,	*He whose luck has been so golden*
Eines Freundes Freund zu sein,	*Friend to have and friend to be,*
Wer ein holdes Weib errungen,	*He that's won a noble woman,*
Mische seinen Jubel ein!	*Join us in our jubilee.*
Ja — wer auch nur eine Seele	*Oh if there is any being*
Sein nennt auf dem Erdenrund!	*Who may call one heart his own*
Und wer's nie gekonnt, der stehle	*Let him join us, or else, weeping,*
Weinend sich aus diesem Bund.	*Steal away to weep alone.*
Freude trinken alle Wesen	*Nature's milk of joy all creatures*
An den Brüsten der Natur;	*Drink from that full breast of hers;*
Alle Guten, alle Bösen	*All things evil, all things lovely,*
Folgen ihrer Rosenspur.	*Rose-clad, are her followers.*
Küsse gab sie uns und Reben,	*Kisses are her gift, and vine-leaves,*
Einen Freund, geprüft im Tod;	*Lasting friend on life's long road;*
Wollust ward dem Wurm gegeben,	*Joy the humblest worm is given,*
Und der Cherub steht vor Gott.	*Joy, the Seraph, dwells with God.*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *'alla marcia'* adding piccolo, contra bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen	*Glad as the suns that God sent flying*
Durch des Himmels prächt'gen Plan,	*Down their paths of glorious space,*
Wandelt, Brüder, eure Bahn,	*Brothers, now forget all sadness*
Freudig, wie ein Held zum Siegen.	*Joyful run your hero's race.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!	*O embrace now all you millions,*
Diesen Kuss der ganzen Welt!	*With one kiss for all the world.*
Brüder — überm Sternenzelt	*Brothers, high beyond all stars*
Muss ein lieber Vater wohnen!	*Surely dwells a loving Father.*

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?	*Kneel before him, all you millions*
Ahnest du den Schöpfer, Welt?	*Know your true Creator, man!*
Such' ihn überm Sternenzelt!	*Seek him high beyond all stars,*
Über Sternen muss er wohnen.	*High beyond all stars adore Him.*

But the key verse of the movement is the first: *'Freude, schöner Götterfunken'*, and this, with its chorus: *'Seid umschlungen, Millionen'*, is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

THE CONDUCTORS



MAX RUDOLF, Music Director Emeritus of the Cincinnati Symphony Orchestra, has been a professional musician for nearly 50 years. Born in Frankfurt-am-Main in 1902, he started to study piano as a boy of seven and to compose at the age of twelve. Formal musical education began when he was at high school: he studied composition with a teacher of Hindemith, and enlarged his mastery of instruments by learning to play trumpet, cello and organ. Enrolling at Frankfurt University and the Hoch Conservatory of Music, his interest turned to conducting. After graduation he became assistant conductor at the Freiburg Municipal Theatre; before his first season ended he had conducted *Die Fledermaus*.

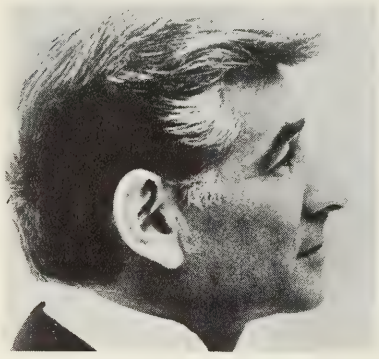
By the time he was twenty-five Max Rudolf held a leading position in Darmstadt. Two years later, in 1929, he began conducting at the German Opera House in Prague, at the same time appearing as a guest with the Czech National Opera. During that period he was also offered assignments with other orchestras, including the Berlin Philharmonic.

In 1935 Max Rudolf moved to Göteborg, Sweden, to become Director of the city's Oratorio Society, guest conductor of the orchestra and to be conductor and pianist on radio programs. Soon after the outbreak of the Second world war, he moved to the United States. After several years of teaching in Cleveland, Chicago and New York, he conducted *La vie parisienne* for the New Opera Company at New York. He was invited in 1945 to join the conducting staff of the Metropolitan Opera, later becoming artistic administrator. He conducted numerous performances there and made operatic recordings for the Cetra and Columbia labels.

Meanwhile he was guest conductor with many leading orchestras, the New York Philharmonic, the Philadelphia Orchestra and the Cleveland Orchestra among them. He resigned from the Metropolitan Opera in 1958 to become Music Director of the Cincinnati Symphony. During his tenure there, the orchestra's personnel was enlarged as was the number of its annual concerts, and he made many recordings for Decca. In 1966 the State Department sponsored a ten-week world tour during which the Orchestra visited fifteen countries in Europe and the Far and Near East. Max Rudolf also led a tour to Europe in the 1968-1969 season. Apart from his conducting duties in Cincinnati, he broadcast a weekly radio program describing the music to be performed by the orchestra and contributed articles to various musical publications. As a teacher, he has taught conducting at the Peabody Conservatory, the Juilliard School, and was Chairman of a conductors' course at the Berkshire Music Center in 1964. He has recived many awards and honorary degrees.

In November 1968 Max Rudolf announced his resignation from the Cincinnati Symphony to accept the post of Head of the Opera department at the Curtis Institute of Philadelphia, beginning in the fall of

1970. On his return to Cincinnati as a guest conductor earlier this season, the Board of Directors honored him with his appointment as Music Director Emeritus.



LEONARD BERNSTEIN, appointed Advisor to Tanglewood with the opening of the 1970 season, has been associated with Boston and the Symphony throughout his life. Born in Lawrence, he grew up in the Hub city. He graduated in 1935 from the Boston Latin School and in 1939 from Harvard, where his teachers were A. Tillman Merritt, Walter Piston and Edward Burlingame Hill. The next two years he spent at the Curtis Institute in Philadelphia, where he studied conducting with Fritz Reiner and orchestration with Randall Thompson. Piano studies, begun in Boston with Helen Coates and Heinrich Gebhard, continued with Isabelle Vengerova.

Accepted as a student in conducting by Koussevitzky, Leonard Bernstein spent two summers at the Berkshire Music Center at Tanglewood. He was immediately engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic for the 1943-1944 season, and was called unexpectedly to the podium in November when Bruno Walter became ill, making a brilliant debut with the Orchestra. In 1945 he began his three years as director of the New York City Symphony.

Meanwhile he had made the first of his many appearances with the Boston Symphony, conducting among other works his own *Jeremiah* symphony. His career as a composer was also established with the scores for the ballet *Fancy free* and for *On the town*. From 1951 until 1955 he was Head of the orchestra and conducting department of the Berkshire Music Center, and from 1951 to 1956 professor of music at Brandeis University. In October 1955 he began a series of concerts on the 'Omnibus' television program, a precursor of the later series 'Leonard Bernstein and the New York Philharmonic'.

During the same period he appeared with the world's leading orchestras, including those of Philadelphia, San Francisco, Chicago, Pittsburgh, Los Angeles, Rome, Prague, London, Budapest, Vienna, Milan, Munich and Israel. In 1953 he made his operatic debut at La Scala, Milan, the first American musician to conduct there. He appeared with the Metropolitan Opera for the first time ten years later.

In 1958 Leonard Bernstein was appointed Music Director of the New York Philharmonic, a post he held until the end of the 1968-1969 season. He then became 'Laureate Conductor' of the Orchestra, and will continue to be closely associated with all its activities, including touring, recording and television. In his years in New York he conducted more than 900 concerts with the Philharmonic, led many tours in the United States and abroad and made countless recordings for Columbia. He also found time to continue composing and writing books. Many honors, awards and honorary degrees have been conferred on him nationally and internationally.

Leonard Bernstein conducted the Boston Symphony Orchestra most recently at Tanglewood at a Berkshire Music Center gala concert in 1965. Next month he will conduct performances of a new production of *Fidelio* in Vienna, as part of that city's Beethoven celebrations.

THE SOLOISTS



ISAAC STERN has performed with the Boston Symphony Orchestra more than twenty different works, ranging from Bach and Viotti to Berg, Bernstein and Schuman, since his first appearance with the Orchestra in January 1948. Born in Kriminiesz, Russia, in 1920, he was brought by his parents to San Francisco when he was less than a year old. He began to learn the piano as a boy of six, but changed to the violin two years later. He studied with teachers from the San Francisco Conservatory and made his debut at the age of fifteen in a performance of Bach's Double concerto with Naoum Blinder, his principal teacher and Concertmaster of the San Francisco Symphony. His debut in New York took place in 1937, and after his concert in Carnegie Hall in January 1943 he was acclaimed as one of the world's leading violinists. Since then he has appeared regularly across the United States, in Europe, Israel, South America and Australia. He has also played at the Casals Festivals, in Japan, in India and several times in the Soviet Union, where he was the first American artist to be invited to play after the Second world war.

In addition to his solo engagements Isaac Stern gives many chamber recitals with Eugene Istomin and Leonard Rose. He is President of Carnegie Hall, a member of the National Council on the arts and President of the America-Israel Cultural Foundation. He has made numerous recordings on the Columbia label.



RUDOLF SERKIN made his first appearance with the Boston Symphony in 1938 and has returned many times since, most recently four years ago when he played concertos by Mozart and Brahms at a Pension Fund concert. Born in Bohemia in 1903, he was educated in Vienna, where his composition teacher was Arnold Schoenberg. He made his debut at the age of twelve with the Vienna Symphony, then started a regular concert career only five years later. He appeared in the United States for the first time in 1933, and made his formal debut in New York in 1936 with the New York Philharmonic conducted by Toscanini. He has made annual tours of this country for nearly forty years, and has played regularly in Europe. He has also traveled to South America, Iceland, India, Israel and the Far East.

For many years he was associated with his father-in-law, the late Adolf Busch, and since 1950 has taken part in the Casals Festivals in the Pyrenees and Puerto Rico. He was appointed in 1939 Head of the piano department at the Curtis Institute in Philadelphia, a post he still holds. As joint founder with Adolf and Hermann Busch, Blanche Honegger, Louis and Marcel Moyse, of the Marlboro School of Music, of which he is Artistic Director, Rudolf Serkin spends much of the summer teaching and performing in Vermont. A resident of the United States since 1939, he and his family have been American citizens for many years.

Rudolf Serkin served in 1966 on the Carnegie Commission on educational television, and in the same year played at the White House at a dinner in honor of the President of Israel. He has received many awards and honorary degrees, and in 1964 President John F. Kennedy named him a recipient of the Presidential Medal of Freedom. He has made numerous recordings of concertos, chamber music and solo works for piano on the Columbia label.



MARTINA ARROYO, leading soprano of the Metropolitan Opera, made her debut with the Boston Symphony in a performance of Verdi's *Requiem* at the Berkshire Festival in 1967. After graduating from Hunter College in New York, she spent three years as a school teacher and a social worker, then launched her career with her debut at Carnegie Hall in Pizzetti's *Murder in the Cathedral*. She spent a short time singing minor roles at the Metropolitan, then leading opera houses in Europe, the Vienna State and the Deutsche Oper in Berlin among them, offered her major parts. She returned to the Metropolitan in 1965 to sing the title role in *Aida,* and she was immediately offered a contract to sing Leonore in *Il Trovatore,* Elizabeth in *Don Carlo* and the title role in *Madama Butterfly* and *Aida*. During the present season she has added Santuzza in *Cavalleria rusticana* and Madeleine de Coigny in *Andrea Chenier* to her list of leading roles with the company. She has also sung in opera, concert and recital in London, including the Royal Opera House, Covent Garden, New York, Chicago, Paris, San Francisco, Rome, Boston, Munich, Cologne, Berlin, Stuttgart, Buenos Aires, Tel Aviv and Vienna. Martina Arroyo has made many recordings on the DGG, London, EMI and Columbia labels.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*



LILI CHOOKASIAN first came to prominence when she appeared with the Chicago Symphony at Grant Park under Bruno Walter's direction. She was immediately re-engaged for a performance of Mahler's Symphony no. 2, and shortly afterwards made her operatic debut in Little Rock, Arkansas, as Adalgisa. After hearing a tape of the *Norma* performance Thomas Schippers invited her to audition for him, then engaged her for the Festival of two worlds at Spoleto and for appearances with the New York Philharmonic. The following year, 1962, Lili Chookasian made her debut at the Metropolitan in *La gioconda.*

Since that time she has appeared regularly at the Metropolitan in new and classic operas, *The last savage, Eugen Onegin, Falstaff, Der fliegende Holländer* and *Peter Grimes,* to name a few. She has also performed with the New York City Opera the title role in *The medium.* She sings recitals in all parts of the United States, and has appeared with many of the world's leading orchestras, the Philadelphia Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony and the Toronto Symphony among them. Lili Chookasian has sung with the Boston Symphony on several occasions, and took part in the Orchestra's recordings for RCA of Verdi's *Requiem,* Menotti's *The death of the Bishop of Brindisi* and the 'Song of the wood-dove' from Schoenberg's *Gurrelieder,* all directed by Erich Leinsdorf. Her other recordings are on the Columbia label.



RICHARD LEWIS, who was honored in 1963 by Queen Elizabeth as Commander of the Order of the British Empire, made his debut in the United States fifteen years ago, when he was invited by the San Francisco Opera Company to sing the leading role in the first performance in this country of Sir William Walton's *Troilus and Cressida;* he had earlier sung in the world permière at the Royal Opera House, Covent Garden. Since that time he has appeared in America regularly both in opera and concert. In San Francisco he has sung fourteen leading tenor roles, ranging from Don José in *Carmen* to Tom Rakewell in *The rake's progress.* A member of the Bach Aria Group, he has also appeared with many of the major American orchestras.

Born in Manchester of Welsh parents, Richard Lewis was a boy soprano, then later won a scholarship to the Royal Manchester College of Music. His first major role was the Male Commentator in *The rape of Lucretia* at Glyndebourne. He made his debut at Covent Garden soon afterwards in the title role of *Peter Grimes.* Not only does he sing the standard operatic repertoire, but has also sung leading roles in Tippett's *The midsummer marriage,* Schoenberg's *Moses und Aron* and Berg's *Wozzeck.* Other premières in which he has taken part include Stravinsky's

Canticum sacrum, Klebe's *Alkmene,* Bliss' *The beatitudes* and Nono's *Sul ponte di Hiroshima.*

Richard Lewis sings each year with the leading European orchestras and has appeared in Israel, Australia, New Zealand and South America. He has made many recordings for the Angel, Columbia, Concert Hall, EMI, HMV, RCA and Tono labels. He appeared with the Boston Opera Company four years ago in the American première of *Moses und Aron,* but makes his debut with the Boston Symphony this week.



THOMAS PAUL, who has appeared on many occasions with the Boston Symphony here, at Tanglewood and in New York, is well known to opera and concert audiences. He began violin study as a boy and later also took up the viola. After graduating from Occidental College in Los Angeles, he moved to New York and attended the Juilliard School as a graduate student in conducting. During his military service he was a member of the United States Army Chorus in Washington DC. When he was discharged in 1960 he decided that singing was to be his career.

Since that time Thomas Paul has been a member of the New York City Opera Company for five seasons and has appeared in opera in many North American cities from San Francisco to New Orleans. His many roles include Figaro, Boris Godunov, Bluebeard, Rocco, Sparafucile and the title role in Boito's *Mefistofele.* Meanwhile he has given many solo recitals and has appeared with leading orchestras, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Montreal Symphony and the London Symphony among them. Thomas Paul has made recordings on the RCA, Columbia, Command and Marlboro Recording Society labels.

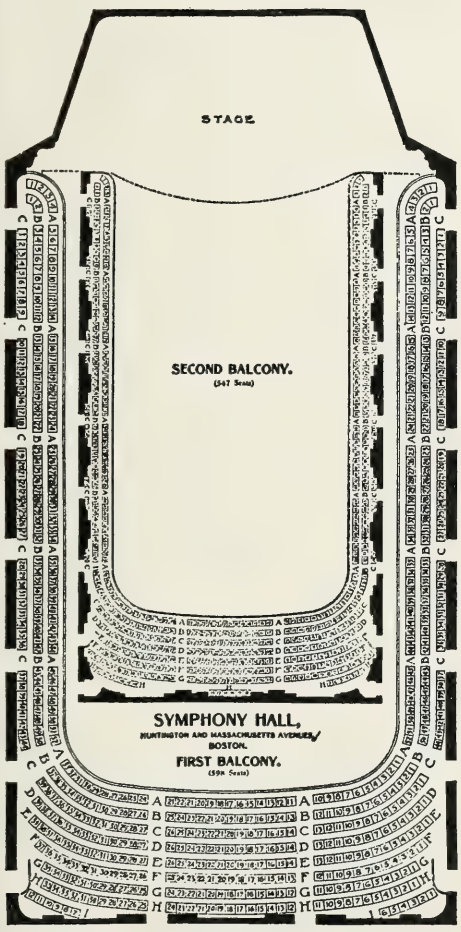
THE CHORUSES

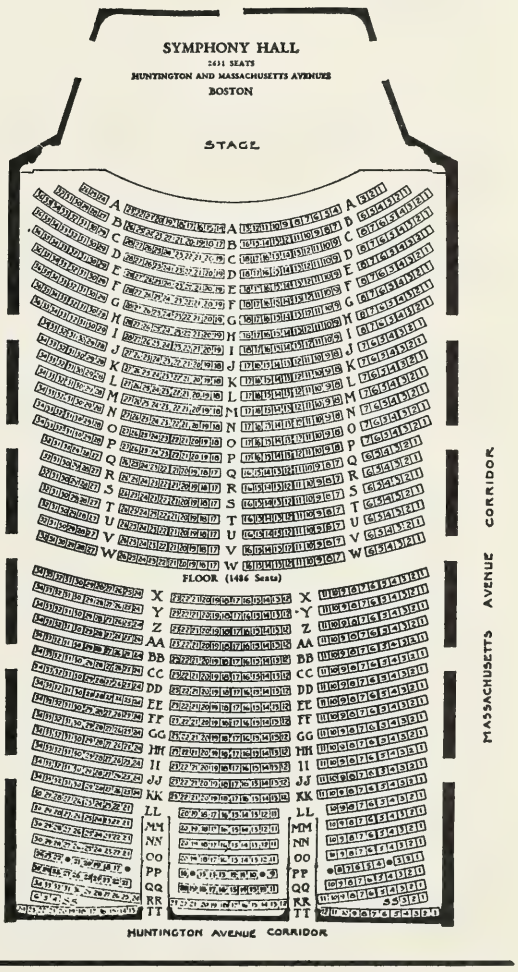
The CHORUS PRO MUSICA was founded in Cambridge in 1949 by its present conductor Alfred Nash Patterson. Its members come from all parts of Greater Boston and surrounding towns in Massachusetts, New Hampshire and Rhode Island. There are many professions represented in the Chorus, doctors, secretaries, professors among them, as well as students and housewives.

The Chorus has sung with the Boston Symphony Orchestra many times in the past in Boston, New York and Tanglewood. They have also taken part in many recordings with the Orchestra for RCA, including Wagner's *Lohengrin,* Verdi's *Requiem* and Beethoven's Ninth symphony, all conducted by Erich Leinsdorf. With other choruses from Boston the Chorus Pro Musica sang under Erich Leinsdorf's direction the historic performance of Mozart's *Requiem* in memory of the late President John F. Kennedy.

At the Berkshire Festival last summer the Chorus took part in the Orchestra's performance of Beethoven's Ninth symphony, the final work conducted by Erich Leinsdorf as Music Director.

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by Boston University and the Boston Symphony Orchestra, was formed last January under the direction of John Oliver, director of choral activities for Tanglewood 1970. The 60 members come from the Greater Boston area and rehearse each week at Boston University. The Chorus appears for the first time this week. During the summer they will join the Orchestra for several concerts at Tanglewood.







COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Mrs Albert Goodhue, Mrs John L. Grandin Jr *co-chairmen*

The Friends of the Boston Symphony have risen splendidly to the challenge of our goal of $440,000 for the 1969-1970 season. On March 1 there were 3386 Friends enrolled, whose contributions amounted to $233,039. We are deeply grateful to all of them.

BEETHOVEN FESTIVAL RECEPTION

The Benefactors, Guarantors and Patrons of the Friends of the Boston Symphony for the 1969-1970 season were invited to a reception at Symphony Hall on April 6 to meet Isaac Stern and Rudolf Serkin, soloists for the Beethoven Festival. After the reception there was a buffet supper and a concert by the Boston Symphony Chamber Players.

ANNUAL MEETING — MAY 20 1970

The Annual Meeting of the Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday morning May 20 at 11.30. Arthur Fiedler will conduct a rehearsal of the Boston Pops; afterwards there will be refreshments and a box lunch at the Pops tables. Talcott M. Banks, President of the Board of Trustees, will speak about the developments of the past year. If you have not yet enrolled as a Friend for the current season, please do so by using the form on the facing page. As a Friend you will receive invitations to the Annual Meeting and to the activities of the 1970-1971 season. Best of all — you will be adding your needed support to the Boston Symphony Orchestra.

FRIENDS' PROJECTS

The Council of Friends has continued the various projects which help to augment the regular contributions. The pre-Symphony luncheons at Horticultural Hall, now in their third season, have again been fully subscribed; the experimental 'Stage door lectures', informal talks by a member of the Orchestra, followed by a box lunch in the basement of Symphony Hall, have been so successful that they will be continued next season. Recordings of the Orchestra on tape and disc are also being

sold through the Council of Friends, with order forms always available in Symphony Hall.

These activities will be continued next season, and invitations will be sent to all Friends currently enrolled. The first of the pre-Symphony luncheons will take place on September 25, the date of the first Friday concert of the Ninetieth Anniversary Season; the other dates are December 18, February 12 and a day in March still to be confirmed. Stage door lectures are planned for October 9, November 13, January 22 and February 26.

Betsy Goodhue
Susanne Grandin

BOSTON SYMPHONY ORCHESTRA

To: Friends of the Boston Symphony Orchestra
Symphony Hall
Boston, Mass 02115

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Everyone making an annual gift to the Friends will be considered a Friend for the current year and invited to the annual meeting. Special events are planned for those in the categories of giving listed below.

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BEETHOVEN RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of ERICH LEINSDORF

		LSC
Symphony no. 1 Symphony no. 8		3098
Symphony no. 2 Music from 'The creatures of Prometheus'		3032
Symphony no. 3 'Eroica'		2644
Symphony no. 4 Leonore Overture no. 2		3006
Symphony no. 6		3074
Symphony no. 7		2969
Symphony no. 5 Symphony no. 9 (Marsh, Veasey, Domingo, Milnes, Chorus Pro Musica, New England Conservatory Chorus) *with* SCHOENBERG'S A survivor from Warsaw	2 records	7055
Piano concerto no. 1 (Rubinstein)		3013
Piano concerto no. 3 (Rubinstein)		2947
Piano concerto no. 4 (Rubinstein)		2848
Piano concerto no. 5 'Emperor' (Rubinstein)		2733

under the direction of CHARLES MUNCH

Violin concerto (Heifetz)		1992 Victrola
Symphony no. 5 *with* SCHUBERT'S Symphony no. 8		1035
Symphony no. 9 (Price, Forrester, Poleri, Tozzi, New England Conservatory Chorus) Overtures: Fidelio, Leonore no. 3, Coriolan	2 records	Victrola 6003

THE
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RCA



'. . . . with love'

When Symphony received a gift by bequest from Edith Morse Johnson in 1964, it was accompanied by a letter from her executor, Charles Goodrich Thompson, to Henry B. Cabot, then President of the Orchestra's Trustees.

> Mr Thompson wrote: 'This small legacy . . . was a gesture of gratitude for certain intangible pleasures derived from sixty years attendance at the Orchestra's concerts, at times paid for with money painfully saved.'

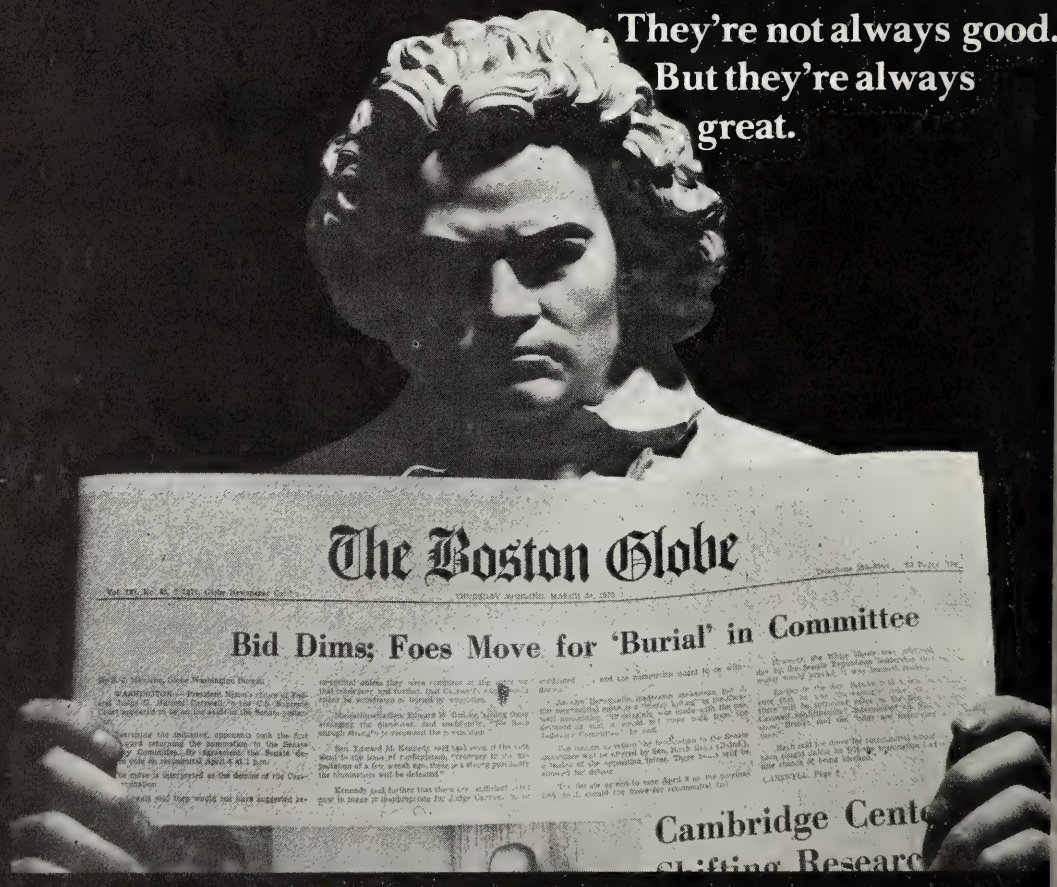
Edith Morse Johnson, at the time of her passing, was Radcliffe's oldest living graduate. Coming from a poor family, she put herself through Radcliffe and became its Bursar. She established a tutoring school for girls, where, Charles Goodrich Thompson wrote, 'for nearly fifty years, through the force of her extraordinary intellect and warm understanding she encouraged countless discouraged girls to go on to a higher education'.

It is not the size of a bequest to Symphony that matters, it is the remembering of the Orchestra by those who love its music.

Many such welcome gifts, small or large, are needed. Miss Johnson's bequest can be a model and an inspiration — not 'just one more small gift to the Orchestra', Mr Thompson wrote, but, 'in fact, a legacy of love and appreciation, every penny of which came from her own earnings'.

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MARTHA GRAHAM DANCE COMPANY (2 performances) Check One ☐ Sat. Aft., Oct. 17 ☐ Sat. Eve., Oct. 17

☐ **I SOLISTI DI ZAGREB, HENRYK SZERYNG, Conductor and Violin Soloist** Fri. Eve., Oct. 23

☐ **JULIAN BREAM, Superb Guitarist-Lutenist** Sat. Eve., Oct. 24

☐ **LOS ANGELES PHILHARMONIC, Zubin Mehta, Conductor** Sun. Aft., Oct. 25

☐ **BEVERLY SILLS, Renowned Soprano** Fri. Eve., Oct. 30

☐ **YVONNE LORIOD and OLIVIER MESSIAEN** Sun. Aft., Nov. 1
Ranking French pianist in a joint recital with the noted composer-pianist

☐ **JOHN WILLIAMS, Remarkable Australian Guitarist** Fri. Eve., Nov. 13

☐ **JUILLIARD STRING QUARTET** Sun. Aft., Nov. 15

PAUL TAYLOR DANCE COMPANY (2 performances) Check One ☐ Sat. Eve., Nov. 21 ☐ Sun. Aft., Nov. 22
"A giant among modern choreographers. His troupe is one of the most successful in modern dance."—Time Magazine

☐ **VAN CLIBURN, Famous Pianist** Sun. Aft., Nov. 22

☐ **ZARA DOLOUKHANOVA, Eminent Soviet-Armenian Soprano** Sun. Aft., Nov. 29

☐ **RUDOLF SERKIN, Celebrated Pianist** Fri. Eve., Dec. 4

☐ **CARLOS MONTOYA, Extraordinary Flamenco Guitarist** Sat. Eve., Dec. 5

☐ **VIKTOR TRETYAKOV, New Star Among Soviet Violinists** Sun. Aft., Dec. 6
Winner 1966 Tchaikowsky Violin Competition

☐ **ANDRES SEGOVIA, Master of the Classical Guitar** Sun. Aft., Jan. 17

☐ **SIBERIAN DANCERS AND SINGERS OF OMSK** Sun. Aft., Jan. 24
Siberian-Russian folk spectacular of 100 includes dance ensemble, mixed chorus, orchestra of bayan accordions and balalaikas.

☐ **BEAUX ARTS TRIO OF NEW YORK** Sun. Aft., Jan. 31
Peerless piano, violin, cello trio.

☐ **DAME JUDITH ANDERSON as "Hamlet"** Fri. Eve., Feb. 5
One of the world's foremost actresses portrays the melancholy Dane in a full-scale production

☐ **BYRON JANIS, One of America's Leading Pianists** Sun. Aft., Feb. 7

☐ **DIETRICH FISCHER-DIESKAU, Incomparable Lieder Singer** Sun. Aft., Feb. 14

☐ **GRIGORY SOKOLOV, Exciting Young Soviet Pianist** Sun. Aft., Feb. 28
Winner 1966 Tchaikowsky Piano Competition

☐ **MENUHIN FESTIVAL ORCHESTRA, YEHUDI MENUHIN, Conductor and Violin Soloist** Fr. Eve., Mar. 5

ALVIN AILEY AMERICAN DANCE THEATRE (2 performances) Check One ☐ Sat. Eve., Mar. 6 ☐ Sun. Aft., Mar. 7
"A great company and it provided not only art but entertainment."—N. Y. Times

☐ **VLADIMIR ASHKENAZY and ITZHAK PERLMAN** Sun. Aft., Mar. 7
Two of the world's leading young virtuosi in a violin-piano recital

EMLYN WILLIAMS as CHARLES DICKENS (2 performances) Check One ☐ Sat. Eve., Mar. 13 ☐ Sun. Aft., Mar. 14
A good size cast in himself, the celebrated Welsh actor recreates the world of Charles Dickens

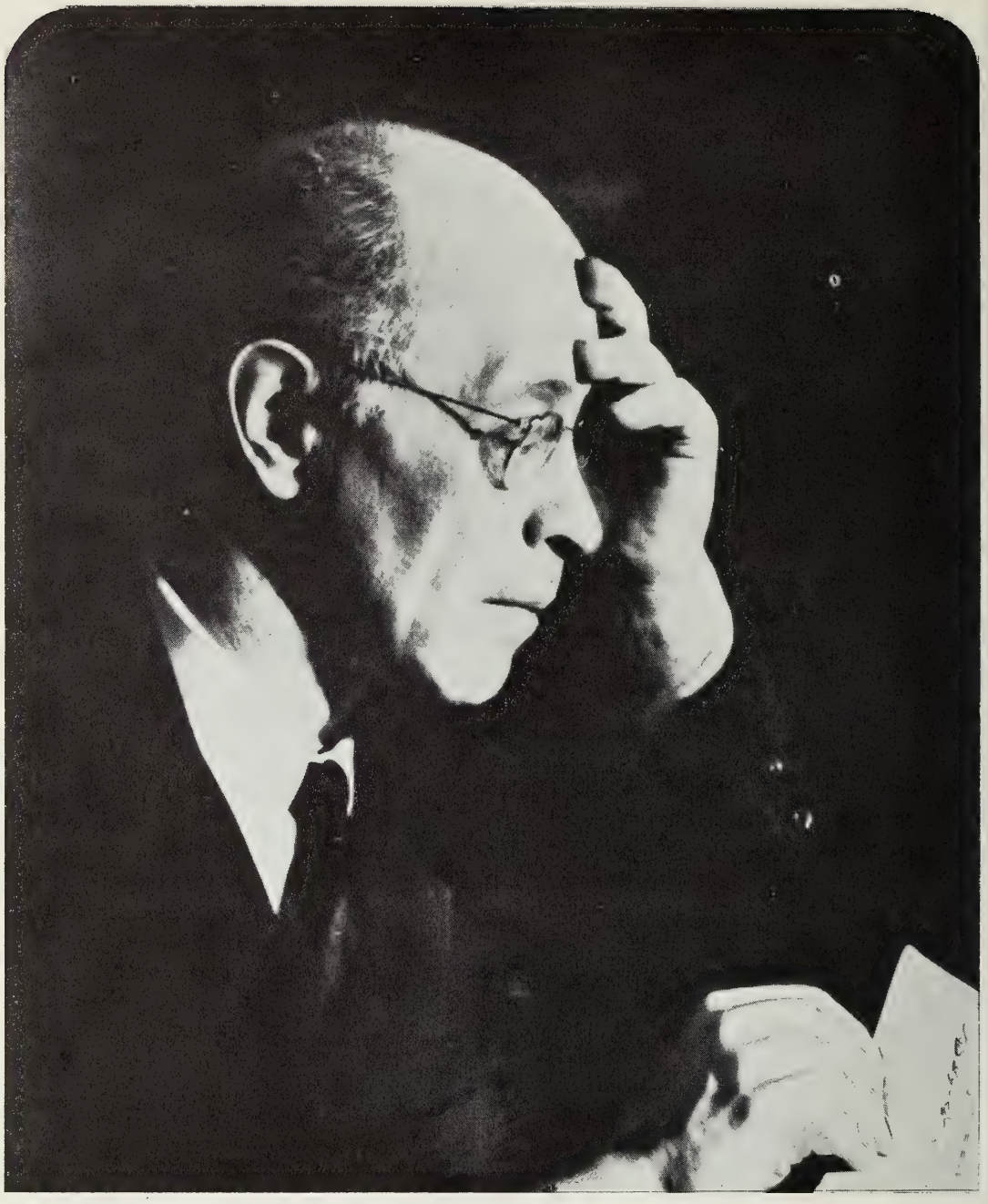
☐ **MSTISLAV ROSTROPOVICH, Supreme Soviet Cellist** Sun. Aft., Mar. 21

☐ **GUARNERI STRING QUARTET** Fri. Eve., Mar. 26

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LEONTYNE PRICE, Soprano Star of the Metropolitan Opera Sun. Aft., Mar. 28
☐ $7.50 ☐ $6.50 ☐ $5.50 ☐ $4.50 ☐ $3.50

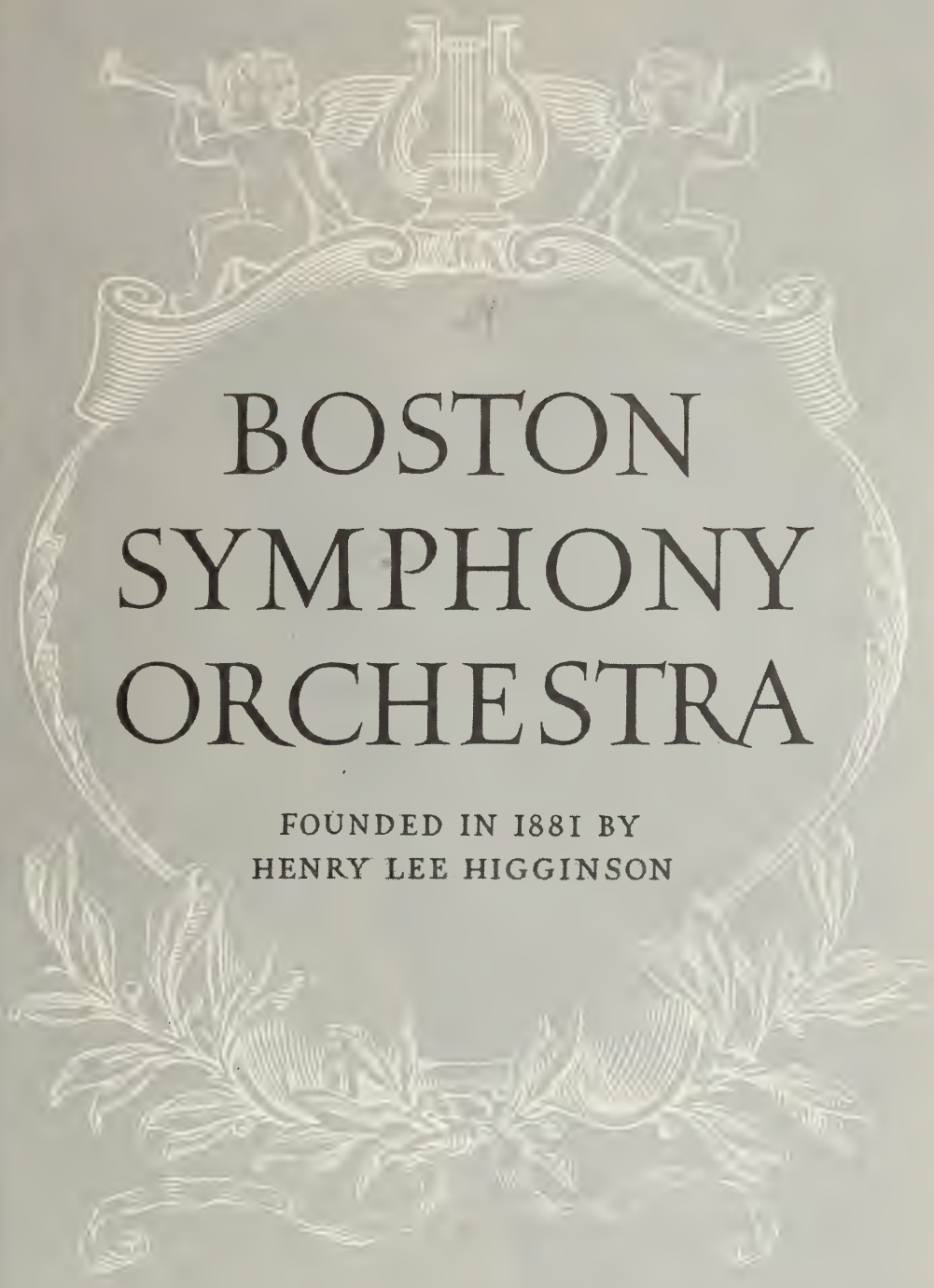


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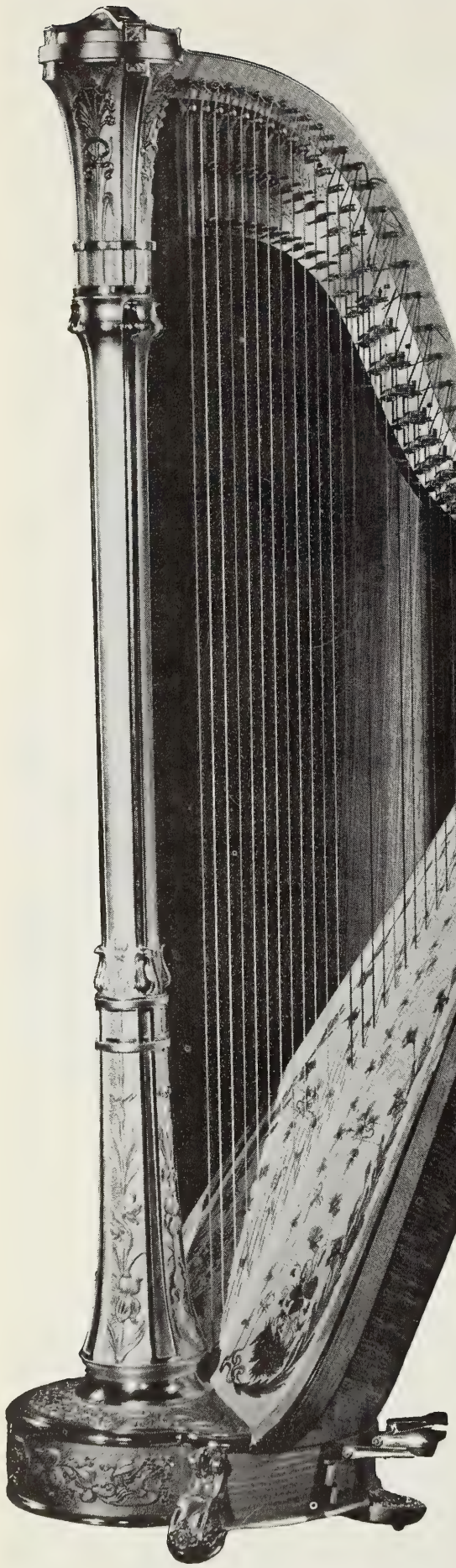


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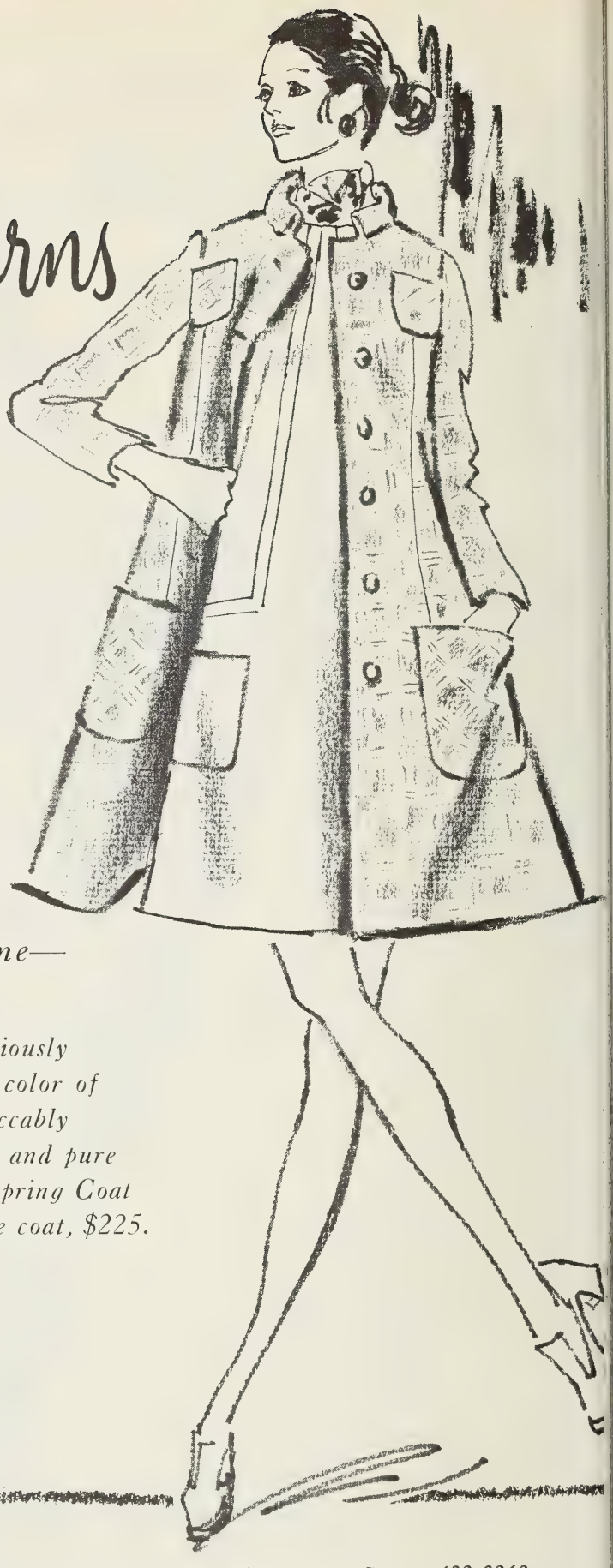
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first violins

Joseph Silverstein
concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
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Thomas Newell
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Ralph Pottle

trumpets

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trombones

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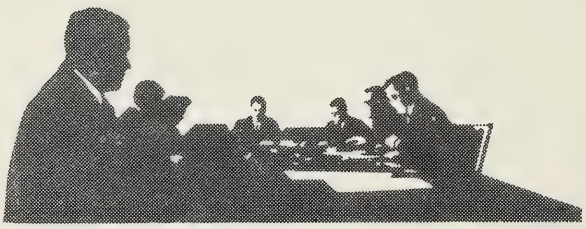
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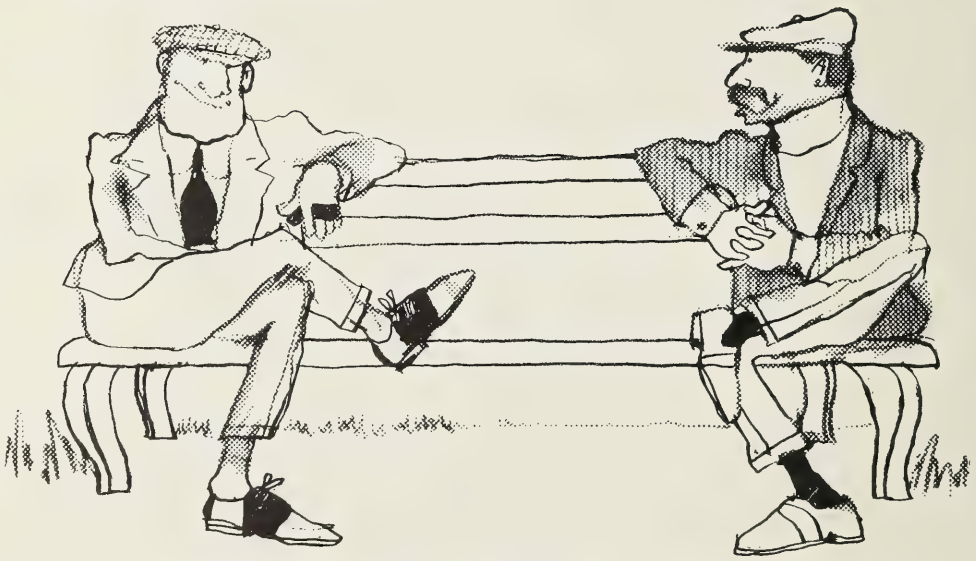
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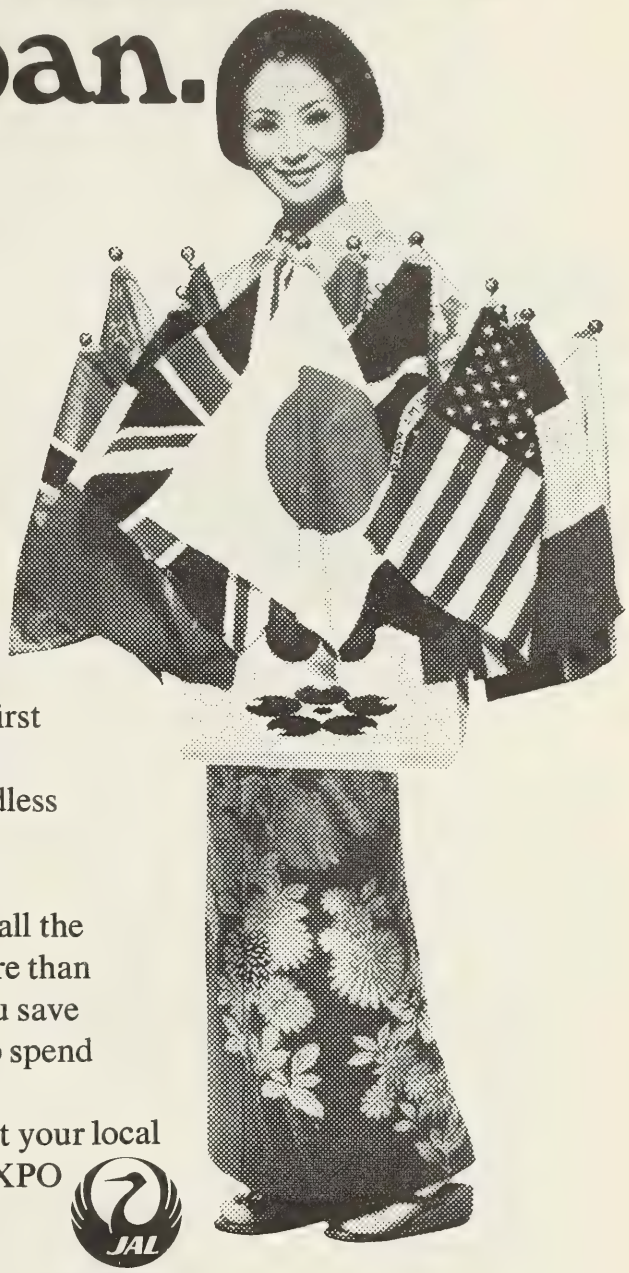
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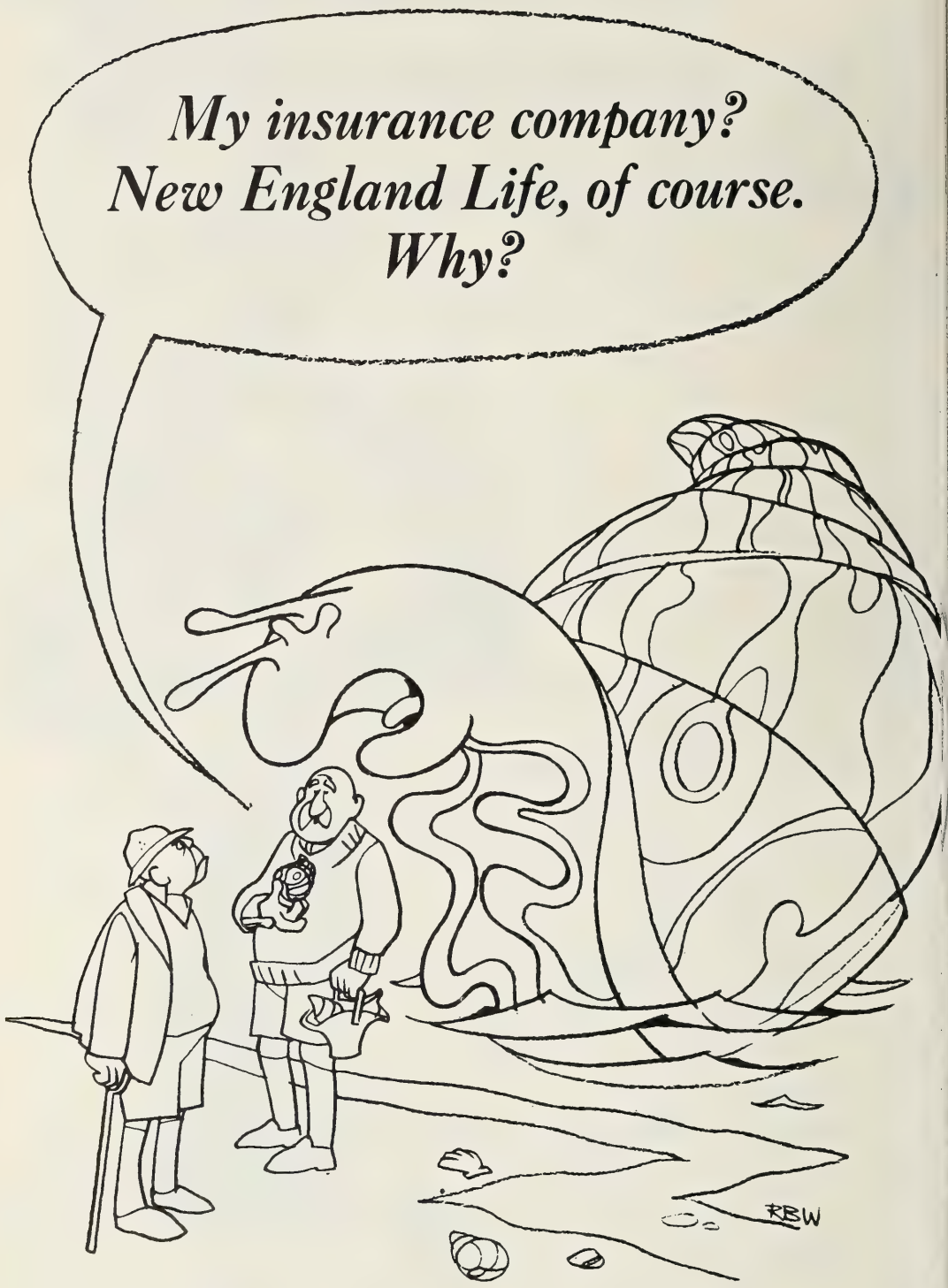
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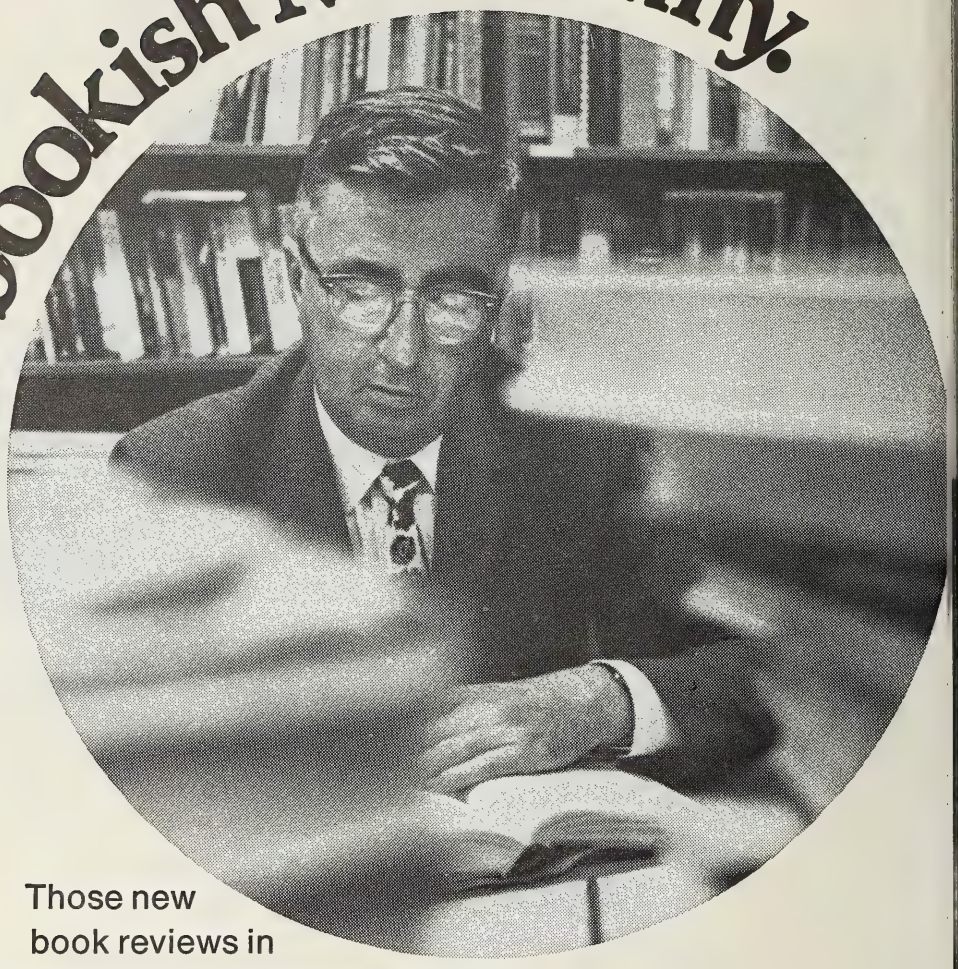
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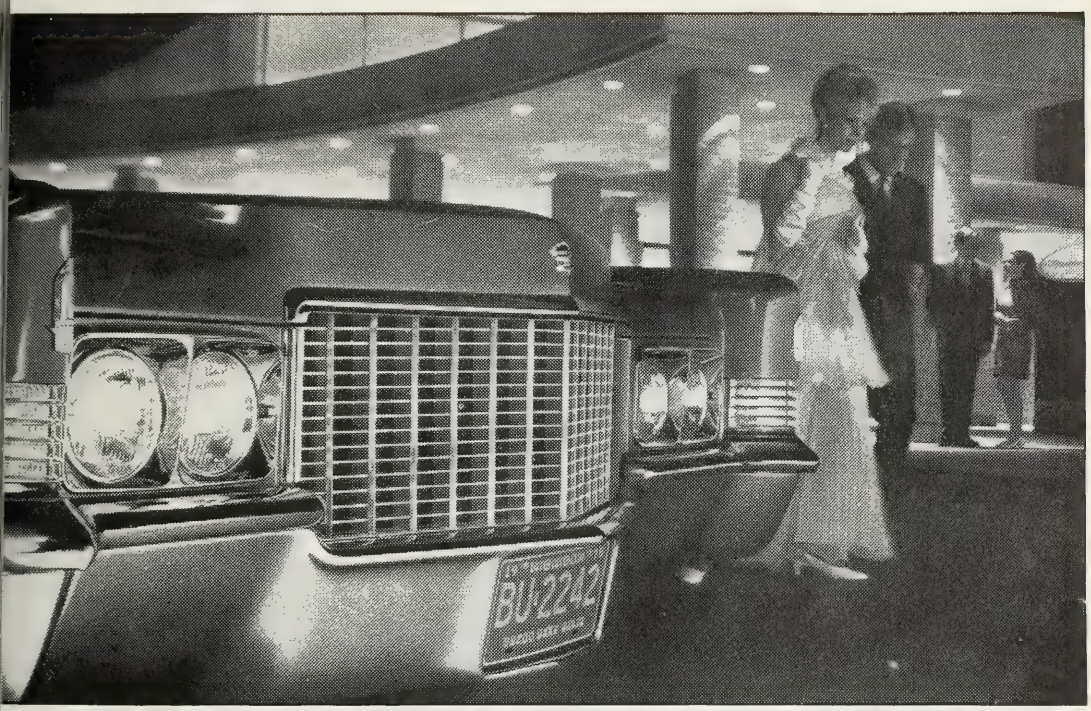
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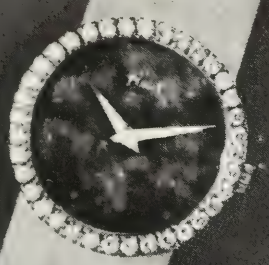


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JOHANN SEBASTIAN BACH
Violin concerto no. 2 in E BWV 1042
Program note by John N. Burk

Bach was born at Eisenach on March 21 1685; he died at Leipzig on July 28 1750. He wrote his concertos for violin about 1720 at Köthen, where he was employed between 1717 and 1723. The first performance by the Boston Symphony Orchestra was given on December 2 1904; Eugene Ysaÿe was soloist and Wilhelm Gericke was conductor. Soloists in this concerto with the Orchestra in the years since have been Albert Spalding, Viola Mitchell, Ruth Posselt, William Kroll, Szymon Goldberg and Joseph Silverstein. The most recent performances in Boston by the Orchestra were given on October 19 and 20 1945; Albert Spalding played the solo part and Serge Koussevitzky conducted.

The instrumentation: solo violin, strings and keyboard continuo.

Two concertos for a single violin and orchestra by Bach have come down to us, one in A minor and one in E major. There is also the Fourth Brandenburg concerto, where the violin part is dominant while two flutes *obbligati* are included in the concertino. In all, the solo part is treated in a *concertante* fashion.

Attempting to describe the two concertos, Albert Schweitzer falls back upon the remark of his predecessor Forkel: 'One can never say enough of their beauty.' Dr Schweitzer further observed in his notable book on Bach (1905) that the two concertos 'are beginning to win praise in our concert halls. Modern audiences are enthralled bv the two adagio movements, in which the violin moves about over a *basso ostinato*. We involuntarily associate them with the idea of Fate. The beauty of the A minor Concerto is severe, that of the E major full of an unconquerable joy of life that sings its song of triumph in the first and last movements.'

Bach has caused considerable disagreement among the authorities by his habit of frequently transcribing his concertos with another instrument for the leading part. Each one of the violin concertos is found in versions for clavier, authenticated by Bach's own hand. Nor is it always possible to say positively which version was the original one. This violin concerto, for example, has an exact counterpart among the clavier concertos; the key is transposed to D major, and it is listed in Schmieder's catalogue as BWV 1054, and attributed to the years 1730-1733, when Bach was in Leipzig. The First violin concerto in A minor exists as the Clavier concerto in G minor BWV 1058; the Brandenburg concerto no. 4 appears as the Clavier concerto in F BWV 1057, the two flutes *obbligati* appearing in each version. The familiar D minor concerto for two violins (BWV 1043) appears as the Concerto for two claviers in C minor (BWV 1062).

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And to confuse the matter further, the well known Concerto for two claviers in C minor is supposed to derive from a lost Concerto for two violins. Among the clavier concertos the first in D minor (BWV 1052) and the fifth in F minor (BWV 1057) are believed by Dr Schweitzer to have existed as violin concertos.

If, as is supposed, Bach's sons Philipp Emanuel and Wilhelm Friedemann, dividing their father's music, each received two violin concertos, these two conjectured ones, known to us only as clavier concertos, may have been lost by Friedemann, while those in A minor and E major came down to us from the music of Philipp Emanuel, having been played in Hamburg and Berlin from parts preserved in the State Library and the *Singakademie*.

Bach's casual way of transcribing his music to fit a performance at hand has not only given pause to those who are outraged by modern Bach 'transcriptions' — it has set the purists wondering which of the violin concertos were really conceived for that instrument or for the keyboard. Philip Spitta wrote that Bach 'no doubt felt that the style of his violin concertos was so much molded by his clavier style that their true nature could be fully brought out only in the shape of clavier concertos'. But Schweitzer says, 'Bach could not quite forget the violin in works written for keyed instruments; the violinist is observable on every page'. The answer may be that, finding need for clavier concertos at Leipzig, Bach cheerfully rescored his violin concertos, making up for the lack of tone-sustaining power in the clavier by giving fuller voice-leading to the two hands. It cannot be argued that, as organist and clavecinist, Bach always thought primarily in terms of the keyboard. We scarcely need the testimony of performing violinists to perceive that the composing Bach was so thoroughly at home with the violin that the sense of bow and strings was always under his fingertips.

Bach apparently took his part as violinist in family groups from childhood, and even into the Leipzig period. Forkel has remarked that Bach preferred at such times to play the viola, 'so that he could be at the center of the harmony, where he could hear and enjoy to the utmost what was going on on both sides of him'. As a boy Bach studied violin and viola with his father, and when he left the *Gymnasium* at Lüneburg, he was sufficiently expert to take his place in the orchestra of Johann Ernst, brother of the reigning Duke Wilhelm Ernst in Weimar. As *Kammermusicus* at Weimar, he would have been required to lead a string group, playing violin, in the apartments of his prince. Bach must often have been called upon to play outside of his official duties. Nor did he lay aside the violin in favor of the keyboard as Mozart did.

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Sir Hubert Parry, writing of the two violin concertos, notes that 'the functions of the orchestra are not so subordinate as in the clavier concertos. Both the concertos for violin solo, in A minor and E major are, as a matter of fact, works of the most delightful quality. They are cast on the Italian lines, with quick movements first and last and a slow movement in the middle, and the style is simple, direct, and melodious. The quick movements are essentially practical in their relation to an average audience, and the slow movements are of supreme beauty and interest. In the latter Bach adopts his favourite device of using characteristic figures in the accompaniment, which in these cases are given mainly to the basses. It is worth while to note their kinship in this particular with the wonderful slow movement of the Italian concerto. But in both the present instances Bach's cue is definite and special, and gives the scheme a distinct character of its own. What was most probably in his mind was to make the subject which is given to the basses a kind of text or psychological entity which recurred persistently in the manner of what the French call happily an "obsession" to which the violin solo constantly discourses in answer, as though arguing the contention of the basses from different points of view. The slow movement of the E major concerto might even be compared with the "dialogues" in the cantatas, or perhaps even more aptly with the slow movement of Beethoven's Concerto in G. The great fascination which such movements exercise over people who are not essentially musical (as well as over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes), or the view which puts the psychological scheme in the forefront, was the right one. But it is in his wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological concepts, and touches the fringe of the question, which was due to excite so much attention a century and a half later, of programme music. The adagio movement in the violin concerto in E is particularly illuminative in this sense, and has even a dramatic character, owing to the very definite manner in which the dialogue is carried on.'

ANTONÍN DVOŘÁK

Violin concerto in A minor op. 53

Program note by John N. Burk

Dvořák was born at Nelahozeves, Bohemia, on September 8 1841; he died in Prague on May 1 1904. He composed the Violin concerto in 1879, and, after revisions made in 1880 and 1882, it was first performed by František Ondříček at Prague on October 14 1883. It was repeated in Vienna in December of that year; Ondříček was again soloist and Hans Richter conducted. The first American performance took place in Chicago in 1891 with Max Bendix as soloist. In Boston Bernhard Listemann, who had been concertmaster of the Boston Symphony, played the concerto with piano accompaniment on January 9 1893. The first performance by the Orchestra was given on November 17 1900; Timothée Adamowski was soloist and Wilhelm Gericke conducted. Since that time Mischa

Elman, Sylvain Noack, Albert Spalding, Ruth Posselt and Isaac Stern have played the concerto with the Boston Symphony. The most recent performances were given in October 1966; Shmuel Ashkenasi was soloist and Erich Leinsdorf the conductor.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score bears the dedication, 'Composed and dedicated to the great Master Joseph Joachim with deepest respect, Anton Dvořák'.

Dvořák was no stranger to the violin. The son of a butcher who was also a town musician, he fiddled beside his father at village functions when still a boy, and often played violin or viola in town orchestras. His two concertos for violin and cello have been found more playable than the one he wrote in 1876 for piano, which was performed by the Boston Symphony Orchestra earlier this season.

In spite of this, the Violin concerto seems to have given its composer some trouble in the writing. There are two versions — the first made in the summer of 1879 at Sychrov, where the composer was the guest of the Prince de Rohan. Dvořák wrote the Concerto at the suggestion of Joachim, and sent him the score in September. Joachim, however, suggested several changes in the solo part, as he had to Brahms when that composer submitted to him his concerto for the same instrument. On September 16 1882, Dvořák wrote to Simrock, his publisher: 'Here I am again in Berlin. I have played over the Violin concerto twice to Joachim. It pleased him, and Mr Keller, who also was there, was very much delighted. As for me, I am glad that at last the whole business is finished. The revision has been in Joachim's hands for at least two years. He was so kind as to make over the solo part, and only in the finale have I to make a few alterations and in some places to lighten the instrumentation. I must go again to Berlin at the beginning of November; by that time everything should be ready, and Joachim can make a rehearsal in the Hochschule.' Robert Keller, an agent of Simrock, listened to this rehearsal and brought Dvořák to the end of his patience by his too free recommendations. The result of a sharp



exchange of letters was a few cuts in the finale, but an obdurate refusal on the part of the composer to alter the first two movements.

Paul Stefan tells of a violent argument between Dvořák and his friend Hoffmann, the first violinist of the Bohemian String Quartet, who played the concerto at Prague in 1897. Dvořák disagreed with his friend's tempo at rehearsal, and finally said, 'If you cannot play it in my tempo, you shall not play it at all.' The two walked home together, Hoffmann maintaining a hurt silence. Dvořák suddenly paused before a house he had considered buying, and said, 'I am going to buy this house and you are going to play my concerto.' A fine performance by Hoffmann and a tumultuous success for soloist and composer completed this reconciliation.

The first movement, built on three themes, is developed in bravura style with rhapsodic passage work for the soloist. After a brief restatement of the first subject, there is a bridge passage leading without pause into the slow movement. This passage was the cause of a dispute between Dvořák and his publisher, Simrock, who wished him to make a break between the movements. Dvořák did not yield. The Adagio is in *romanza* style, based, as was the first movement, on three distinct themes. The Finale is a lively rondo in 3/8 time, suggesting the folk-like Furiant which was Dvořák's favorite Finale form.

The A minor Concerto is typical of Dvořák in two ways: first, its roots lie deep in the soil of Bohemia, which was for Dvořák (as for Smetana) the very fountainhead of music; and second, its structure is classical. 'The Czech village and the constructive spirit of the Beethoven sonata,' writes Dr Cherbuliez in his preface to the pocket score, 'are the latent poles of Dvořák's inspiration. The natural musician of the people is here closely connected with the artist using a form of nearly classical severity.'

This is leisurely music. Every phrase reflects a feeling of simplicity and sincerity, and as so often happens in Dvořák's music, one senses his reluctance to let go of ideas which have charmed him and which he correctly assumes will charm us. As Tovey has said: 'It is impossible to grudge them their time.' This is also completely violinistic music: rewarding to the performer without ever descending to mere technical virtuosity. For some, this type of romantic concerto may seem dated, but for many, it is good to hear music that sings in rich lyricism, sobs in gentle melancholy, and exhilarates with characteristic Czech rhythms.

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PETER ILYICH TCHAIKOVSKY
Symphony no. 1 in G minor op. 13
Program note by James Lyons

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7 1840; he died at St Petersburg on November 6 1893. He composed the original version of the First symphony in 1866. After revisions suggested by Anton Rubinstein and Nicholas Zaremba had been made, it was first performed by the Russian Musical Society in Moscow on February 15 1868; Nicholas Rubinstein conducted. The first performances by the Boston Symphony Orchestra were given as part of a Tchaikovsky Festival on April 27 and 28 1934; Serge Koussevitzky was the conductor.

The instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals and strings.

The patrician Lawrence Gilman was not given to invective, but there was more than irony in his remarking on the 'general impression among a considerable number of music-lovers . . . that Tchaikovsky composed only three symphonies, which he designated, a bit eccentrically, as "no. 4", "no. 5", and "no. 6" [the *Pathétique*]. That impression is excusable. For those three symphonies are virtually the only ones by Tchaikovsky that most music-lovers ever hear.'

Happily, this is not quite the state of affairs today, but it certainly was an understatement of the situation at the time — 1937 — when Gilman was writing. So much for the notion that worthwhile music 'holds its own' in the international repertoire.

The long neglect of Tchaikovsky's first three symphonies is fascinating, nevertheless, because he was the only one of all the symphonic Big Names whose fame rested upon half of his output. The other half was not despised. It was merely unknown.

At this late date the younger reader especially may suspect hyperbole, but the fact is that until Igor Stravinsky unearthed the op. 17 and op. 29 to serve as guest-conducting vehicles in the thirties they were *terra incognita* to concert audiences everywhere in the western world. The op. 13 had been introduced in Boston, finally, in 1934, but neither of the other two works had been heard in that center of the musical universe for nearly four decades. And much the same was the case elsewhere: nos. 1 and 3 never had been performed in Chicago, none of them had been presented in New York for more than a quarter-century, and none of the three *ever* had been played in Philadelphia!

Had the estimable Gilman lived to welcome the long-playing record he would have had occasion to marvel at many extraordinary changes in musical tastes. The recent emergence of Tchaikovsky's first three symphonies is among the more sensational instances of belated justice for which the tonal art will be indebted to the phonograph. To be sure, these works had begun to enjoy a limited advocacy as a consequence of the Stravinskyan *imprimatur*. But until our own time no one in his right mind would have conceived of an *intégral* recorded edition — and on the internal evidence it is objectively impossible to say why, for each of these symphonies in turn is worthy of its composer, and all

three bear the hallmark of his genius. They could have been written only by Tchaikovsky, and approaching them consecutively provides an opportunity to observe the birth and growth of his singular creative personality. To this extent they offer a perspective that is not to be had from their more familiar sequels, and their felicities otherwise are by no means inconsiderable. Tchaikovsky was Tchaikovsky right from the beginning.

Properly, we should begin a bit before the beginning. For music may have been Tchaikovsky's first love, but his vocational training was in another direction altogether. And beset as ever by insecurities, he was at pains *not* to relinquish his clerkship in the Ministry of Justice when, in 1862, he started his second regimen of formal education (his earlier training had been in law) as a part-time student at the St Petersburg Conservatory.

Even so, he could say to his elder brother that same autumn: 'I promise you that some day you will be proud of me.' So that musically, at least, the burgeoning composer knew his own measure before he had composed anything (except a few trifles for the piano). Not quite a year later, at twenty-three, he horrified his family by resigning from the civil service.

This difficult step taken, Tchaikovsky turned his entire energies to the Conservatory, accepting some elementary piano pupils to make ends meet. The inference (lent credence by a silver medal) is that he impressed the faculty hugely. For it was the director himself, Anton Rubinstein, who arranged for his subsequent appointment to the Moscow Conservatory, presided over by Anton's brother Nicholas.

Understandably delighted at the honor and the prospect of a decent income, Tchaikovsky did not hesitate to accept. By mid-January of 1866 he was ensconced in his new position. After a brief awkwardness he proved to be as good a teacher as he had been so recently a student. He liked teaching. He liked Moscow. He liked his colleagues. Inevitably, there was soon a 'great leap forward' in his composing.

First came a revised version of his earlier Overture in F. It was performed on March 16 and received enthusiastically. Thus encouraged, Tchaikovsky began to jot down ideas for a symphony that he had been thinking about. Already he had a title — *Zimniye Gryozi (Winter day-dreams)*.

It is the consensus of biographers that this work caused Tchaikovsky more real anguish than any other he was ever to write. Herbert Weinstock discerns in the psychosomatic picture a crisis engendered by the composer's adjustment to homosexuality. Be that as it may, Tchaikovsky was ill prepared to cope with the complexities of symphonic form. The more stubbornly his materials refused to cohere, the more pronounced became his neurasthenia. Nightmares ruined his sleep. Nameless dread pursued him the day through. Towards August, a nervous wreck, he collapsed. When physicians ordered him to stop composing for a while, he was only too willing to comply.

notes continued on page 39



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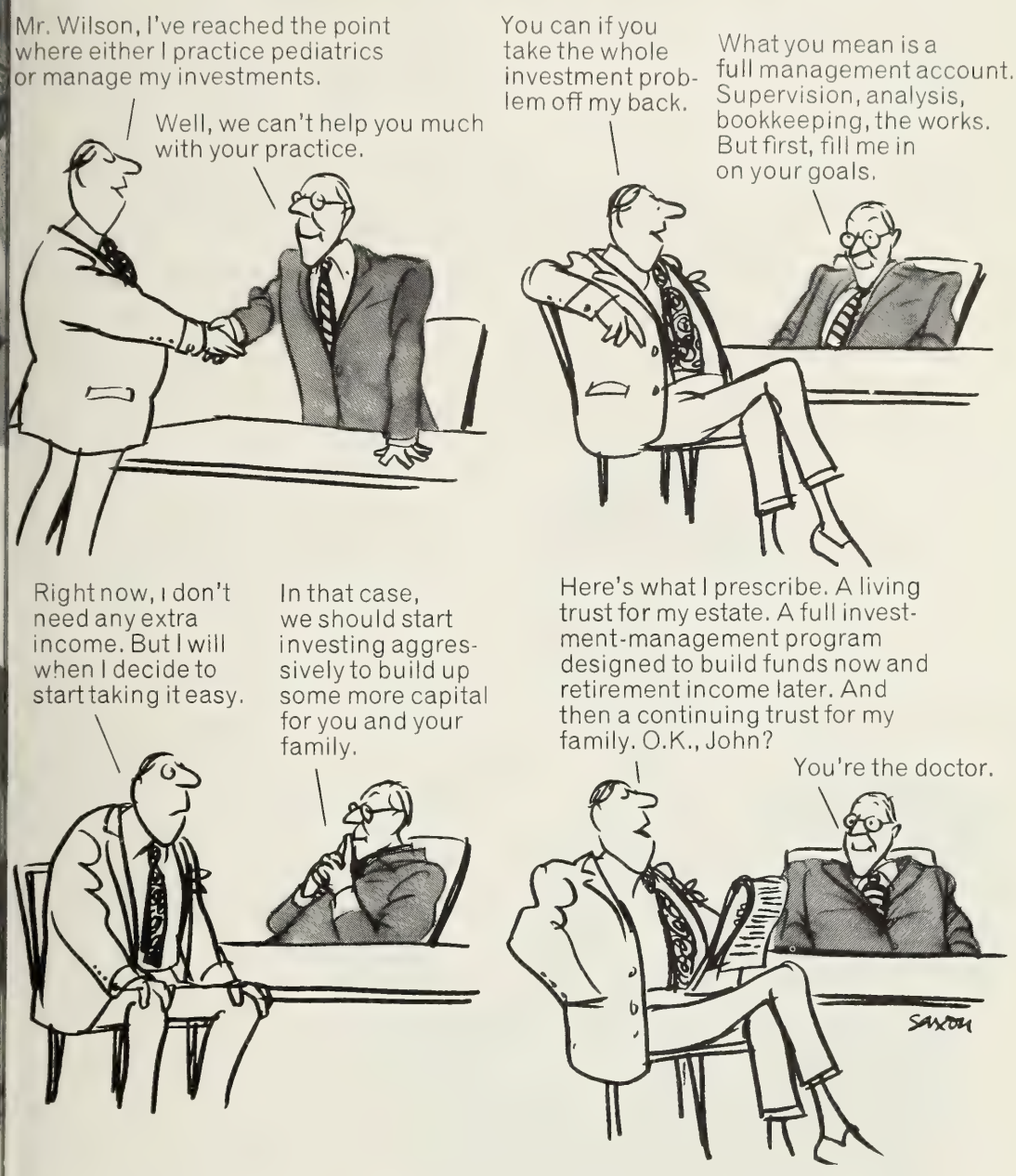
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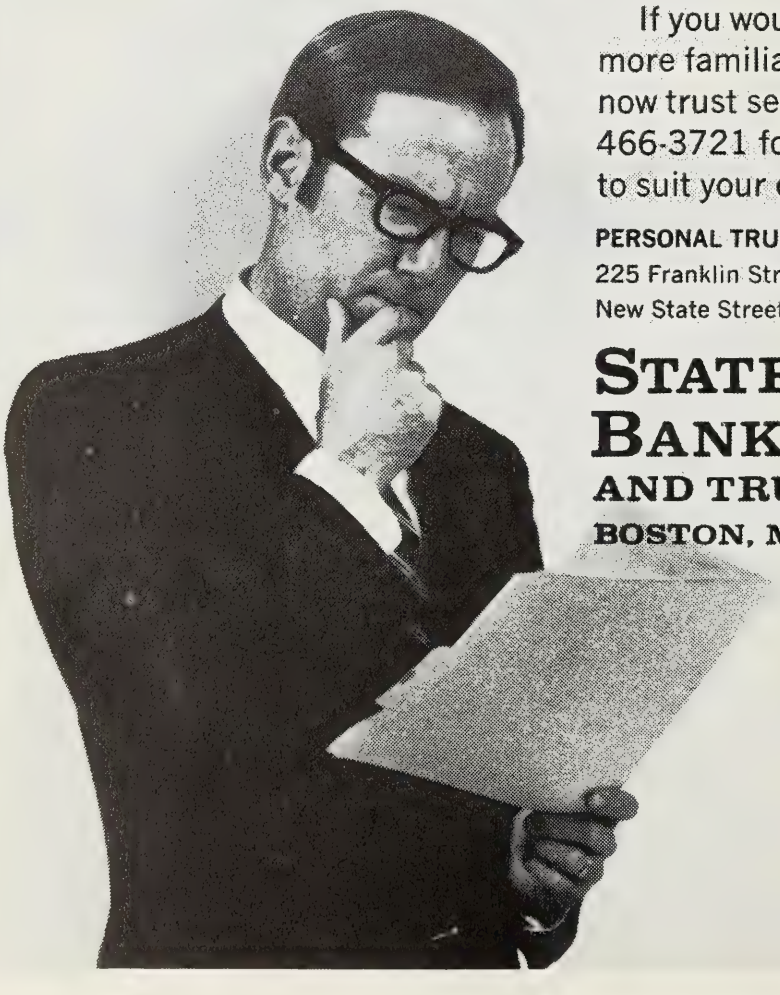
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BOSTON SYMPHONY ORCHESTRA

TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now been operating successfully for the past six seasons. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $20,950.

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Edison

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



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That summer he submitted the unfinished manuscript of the symphony to Anton Rubinstein and to Nicholas Zaremba, his former theory professor. To his chagrin, both men disapproved of his work. They condemned the very features that he most liked and concurred in urging specific changes. Reluctantly, that November the composer set about implementing their counsel, though in the end he was to restore the original intact but for the second theme of the first movement, which he had forgotten in the interim.

The third movement alone was given at Moscow on December 22 1866. Its reception is not chronicled, but we know that Tchaikovsky thereafter rewrote the whole score (i.e., reassembled it substantially as it had been in the first place). The following February, not in Moscow but in St Petersburg, the middle movements were performed with moderate success.

A year later the piece was at last heard in its entirety. The formal première was given in Moscow by the Russian Musical Society, Nicholas Rubinstein conducting. Contemporary reports suggest that the symphony was an unqualified triumph. Latter-day critics were wont to compare it unfavorably with Tchaikovsky's more mature works. James Gibbons Huneker, for example, took umbrage at its 'damnable fluency'. More perspicaciously, Ernest Newman described it as the 'desperate attempt' of a nonconformist genius 'to look at music and life through the eyes of a formalist'. None of the estimates is without mention of Mendelssohn.

As indicated, the First symphony unfolds in fairly orthodox, predictable fashion. The opening *Allegro tranquillo* presents at the outset a lovely and apparently original (though folklike) melody that circles between the intervals of the third and the fourth. Another affecting theme, in B minor, is introduced by the clarinet. This movement bears the subtitle: 'Daydreams on a wintry road'.

Also programmatic is the ensuing *Adagio cantabile ma non tanto.* Rather more cryptically, Tchaikovsky subtitled it 'Land of gloom; land of mists'. The movement is based on another presumably original theme of indigenous flavor. The composer merely added ornamental counterpoint and varied the orchestral colors. He entrusts the disconsolate melody to the oboe. The tonality is E flat, with excursions to C sharp minor and A flat.

Students will recognize the Scherzo as an elaboration of the counterpoint in the C sharp minor Sonata, op. posth. The transcription is straightforward. The marking is *Allegro scherzando giocoso.* The key is C minor, and there is a contrasting second theme that emerges in E flat before reverting to the tonic in a whisper punctuated by the terminal chords. But a rather special interest attaches to the trio section, a prototype of the 'symphonic waltz' genre in which Tchaikovsky was to achieve unparalleled mastery.

An *Andante lugubre* prefaces the Finale proper *(Allegro moderato,* then *maestoso).* The English critic Martin Cooper has insisted that the theme of the introduction, which becomes the second subject of the *maestoso,* is an actual Russian folk tune (though he does not volunteer the title — elsewhere we are told that it is known as the 'garden bloomed').

The jolly first theme of the closing section is strongly rhythmic and, manifestly, fair game for contrapuntal exploitation. The work closes sanguinely, in G major, with an extended coda in the festive-finale tradition which is a hallmark of Russian symphonies almost without exception.

Those who wonder why Tchaikovsky affixed subtitles to the front movements, or why he affixed no subtitles to the back movements, might reflect on his dictum that the symphony is 'the most purely lyrical of musical forms'. More profitably, however, they might ponder the composer's rhetorical question: 'Should not a symphony reveal those wordless urges that hide in the heart, asking earnestly for expression?'

Remember that for Tchaikovsky a symphony without a program was a 'symphony that meant nothing'. He made whatever obeisance he could to sonata form; but symmetry he valued much lower than sentiment, and symmetry for its own sake did not interest him at all. The result was not really structural weakness — you will find that only if you demand classical rigor of an unashamed romantic — but rather what might be described with more fairness as a quite deliberate ambiguity of image. In short, Tchaikovsky was not a symphonist, in the quasi-philosophical, 'absolute' central European mold; he was a Russian composer who was impelled to express himself orchestrally, hence (in his own terms) symphonically.

By any system of logic this premise cannot be upheld merely by demonstrating an inner consistency of argument. A moment's reflection on the latter does, however, oblige us to reconsider something about which Tchaikovsky himself was (in his prose, not his music), confused, contradictory and misleading. It is this: he had his identity crises, yes, but decidedly not over his role as a symphonist. The simple truth is that for all his many despairing words on this subject he never, ever, wavered in perceiving the symphony as others perceive the symphonic poem — a medium for a message. This was not a posture. It was the essence of his creative being, and it was as strongly manifest in his First symphony as it would be in his last.

Otherwise stated (ignoring its inevitable smidge of eclecticism), *Winter daydreams* clearly codifies every last characteristic of that style we call Tchaikovskyan. If musicology ever sheds its contempt for the romantic aesthetic, we may expect a learned monograph in support of that assertion. Meantime to describe the work as 'prophetic' is only to affirm what our ears tells us without benefit of scholarly endorsement: that in all the world there was but one man who could have composed this music.

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THE CONDUCTORS



MICHAEL TILSON THOMAS is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. Born in Hollywood in 1944, he entered the preparatory school of the University of Southern California at the age of 10. Between the ages of 14 and 17 he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. Until he enrolled in the University of Southern California with advanced standing in 1962, his main interest was in science; he then decided on music as a career, studied with Ingolf Dahl and John Crown and was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and the Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He has been Conductor of the Ojai Festival for the past two summers.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of *Elephant steps,* and was awarded the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood last summer as a fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck.* Earlier this season he unexpectedly conducted the Boston Symphony Orchestra in New York when William Steinberg fell ill, and will conduct the majority of the Orchestra's concerts between now and the end of April. Michael Tilson Thomas is also the pianist of the Boston Symphony Chamber Players. His first recording, which includes the two-piano version of Stravinsky's *The rite of spring,* has been released by Angel Records.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony since 1962, makes his debut as conductor with the Orchestra at this concert. He joined the Orchestra at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra. Earlier this season he played the Stravinsky concerto with the Boston Symphony.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. Last year he received an honorary Doctorate of Music from Tufts University. He made his debut as conductor in the Boston area recently at a concert given by the Cantata Singers in Sanders Theatre.

STUDENT TICKETS

The Orchestra has started a new system, already in operation, by which unsold tickets to Boston Symphony concerts will be made available to students at a flat rate of $3. Ten minutes before the starting time of each concert the few tickets remaining unsold and those returned by subscribers will be offered at $3 each (whatever the original printed price) to students who can show college identification cards.

This is one of the several ways in which the Orchestra is encouraging young people to come to Symphony Hall and attend live concerts. To help this scheme work as effectively as possible, the management renews its appeal to subscribers unable to attend any of their concerts to telephone Symphony Hall and release their tickets for resale. Details of the resale scheme are printed regularly in the Symphony program.

THE SOLOIST



EDITH PEINEMANN, who makes her debut with the Boston Symphony Orchestra this week, first played in the United States eight years ago, when she appeared with the Cincinnati Symphony. Born in Mainz, Germany, where her father is concertmaster of the local orchestra, she started to play the violin as a child of four. In 1954 she won the contest of the Cultural circle of German industry and was awarded a scholarship which enabled her to continue her studies with Max Rostal in London. Two years later, after winning the first prize in the German Radio's International Competition, she was engaged by the Bavarian Radio Symphony, then by Georg Solti. In Frankfurt she appeared with William Steinberg, who persuaded her to play in the United States earlier than she had planned.

Edith Peinemann has appeared with the world's major musical organizations; among the European orchestras are the Berlin Philharmonic, the Vienna Symphony, the State Philharmonic of Hamburg, the Concertgebouw of Amsterdam, the Munich Philharmonic, the Rotterdam Philharmonic, the Philharmonic of Yugoslavia, the Barcelona Municipal Orchestra, the Philharmonia of Hungary, the Stockholm Philharmonic, the Czech Philharmonic and the Royal Philharmonic of London. In this country Edith Peinemann has played with the Pittsburgh Symphony, the Cleveland Orchestra, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic and many other of the well known orchestras. She has also given countless recitals on both sides of the Atlantic, and has made many recordings for DGG.

A NEW OPERA IN MAY

The world première of an original opera written for children will take place in Boston, if enough community support can be found to stage the production. Scheduled for performances in May, *The fisherman and his wife* is his first involvement in opera for the librettist, John Updike, and the first children's opera to be written by Gunther Schuller.

The opera was commissioned by the Junior League of Boston in 1967 as a gift to children everywhere, and will be produced by the Opera Company of Boston under the artistic direction of Sarah Caldwell. A large number of Junior League members and community leaders from seventeen towns surrounding Boston have joined to work for this production.

If the efforts of this committee are successful, a free performance is planned for the school children of Boston, who have been introduced to opera by an extensive education program presented by Junior League volunteers this fall. This education program has been continued in the public schools of Brookline, Wellesley, the North Shore and South Shore areas.

Information on *The fisherman and his wife* may be obtained by telephoning the Opera Company of Boston at 267-8050.

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SUMMARY OF THE SEASON 1969-1970

CONCERTS GIVEN IN THE TUESDAY B SERIES DURING THE SEASON 1969-1970

Program	Date	Conductor
1	October 14	WILLIAM STEINBERG
2	November 4	CARLO MARIA GIULINI
3	December 2	ERICH LEINSDORF
4	January 13 *televised concert*	MICHAEL TILSON THOMAS
5	February 10 *televised concert*	CLAUDIO ABBADO
6	April 14	MICHAEL TILSON THOMAS* JOSEPH SILVERSTEIN†

WORKS PLAYED IN THE TUESDAY B SERIES

	Program
BACH	
Violin concerto no. 2 in E BWV 1042†	6
BERG	
Three movements from the 'Lyric suite' arranged for string orchestra	3
Five Altenberg songs op. 4	3
Three excerpts from the opera 'Wozzeck' op. 7	3
BONPORTI	
Concerto a quattro in D op. 11 no. 8 (transcribed by Guglielmo Barblan)	2
DEBUSSY	
La mer (The sea), three symphonic sketches	4
Three nocturnes	5
DVOŘÁK	
Violin concerto in A minor op. 53†	6
ELGAR	
Symphony no. 2 in E flat op. 63	1
HAYDN	
Symphony no. 55 in E flat 'Schoolmaster'	1
Symphony no. 98 in B flat	4
IVES	
'Three places in New England', an orchestral set	4
MUSSORGSKY	
Pictures at an exhibition, pieces for piano (arranged for orchestra by Maurice Ravel)	2
PIZZETTI	
Prelude to 'Fedra'	2

	Program
PROKOFIEV	
Symphony no. 3 op. 44	5
RAVEL	
Daphnis et Chloé – suite no. 2	5
SCHUBERT	
Symphony no. 4 in C minor 'Tragic'	2
STARER	
Concerto for violin, cello and orchestra	1
STRAVINSKY	
Variations (Aldous Huxley in memoriam) *played twice*	4
TCHAIKOVSKY	
Symphony no. 1 in G minor op. 13*	6
Symphony no. 6 in B minor op. 74 'Pathétique'	3

SOLOISTS — TUESDAY B SERIES

JULES ESKIN *cello*	1
EVELYN LEAR *soprano*	3
EDITH PEINEMANN *violin*	6
JOSEPH SILVERSTEIN *violin*	1

OTHER ARTISTS — TUESDAY B SERIES

NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke de Varon *conductor*	5
WILLIAM WRIGHT *boy soprano*	3

A SELECTION OF RECORDINGS BY THE
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under the direction of
ERICH LEINSDORF

	LSC
BARTÓK	
Concerto for orchestra	2643
Violin concerto no. 2 (Silverstein) *with*	2852
STRAVINSKY Violin concerto	
CARTER	
Piano concerto (Lateiner) *with*	3001
COLGRASS	
As quiet as	
FINE	
Symphony 1962 (conducted by Fine); Serious song; Toccata concertante	2829
KODALY	
Háry Janos suite; Peacock variations	2859
PROKOFIEV	
Symphony no. 3; Scythian suite	2934
Symphony no. 5	2707
Symphony no. 6	2834
Music from Romeo and Juliet	2994
Piano concertos nos. 1 and 2 (Browning)	2897
Piano concertos nos. 3 and 4 (Browning)	3019
Piano concerto no. 5 (Hollander) *with*	2732
Violin concerto no. 1 (Friedman)	
Piano concerto no. 5 (Browning) *with*	3121
WEILL Suite from 'The threepenny opera'	
Violin concerto no. 2 (Perlman) *with*	2962
SIBELIUS Violin concerto (Perlman)	
Symphony-concerto for cello (Mayes) *with*	
FAURE Elegie	
SCHULLER	
Seven studies on themes of Paul Klee *with*	2879
STRAVINSKY	
Agon	

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DVOŘÁK	
Symphony no. 6; Slavonic dances no. 2 and 8	3017
HAYDN	
Symphony no. 93; Symphony no. 96 'The Miracle'	3030
MENDELSSOHN	
Incidental music to A midsummer night's dream (Peardon, Metropolitan Opera Chorus)	2673
MOZART	
Symphony no. 36 'Linz'; Symphony no. 39	3097
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik	2694
Requiem Mass (for President John F. Kennedy) (2 records)	7030
RAVEL	
Piano concerto in G (Hollander) *with* DELLO JOIO Fantasy and variations	2667
STRAUSS	
Ein Heldenleben	2641
Salome excerpts; Egyptian Helen excerpts (Price)	2849
STRAVINSKY	
Firebird suite *with* RIMSKY-KORSAKOV 'Le coq d'or' suite	2725
TCHAIKOVSKY	
Piano concerto no. 1 (Rubinstein)	2681
Piano concerto no. 1 (Dichter)	2954
Violin concerto (Perlman) *with* DVOŘÁK Romance (Perlman)	3014
VERDI	
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records)	7040

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BEETHOVEN RECORDINGS BY THE
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under the direction of ERICH LEINSDORF

		LSC
Symphony no. 1 Symphony no. 8		3098
Symphony no. 2 Music from 'The creatures of Prometheus'		3032
Symphony no. 3 'Eroica'		2644
Symphony no. 4 Leonore Overture no. 2		3006
Symphony no. 6		3074
Symphony no. 7		2969
Symphony no. 5 Symphony no. 9 (Marsh, Veasey, Domingo, Milnes, Chorus Pro Musica, New England Conservatory Chorus) *with* SCHOENBERG'S A survivor from Warsaw	2 records	7055
Piano concerto no. 1 (Rubinstein)		3013
Piano concerto no. 3 (Rubinstein)		2947
Piano concerto no. 4 (Rubinstein)		2848
Piano concerto no. 5 'Emperor' (Rubinstein)		2733

under the direction of CHARLES MUNCH

Violin concerto (Heifetz)		1992 Victrola
Symphony no. 5 *with* SCHUBERT'S Symphony no. 8		1035
Symphony no. 9 (Price, Forrester, Poleri, Tozzi, New England Conservatory Chorus) Overtures: Fidelio, Leonore no. 3, Coriolan	2 records	Victrola 6003

THE
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STEREO 8 TAPES BY THE
BOSTON SYMPHONY ORCHESTRA

under the direction of ERICH LEINSDORF

BEETHOVEN	Symphony no. 3 'Eroica' / Leonore Overture no. 3	R8S-1058
BRAHMS	Symphony no. 1	R8S-1030
BRAHMS	Symphonies nos. 3 and 4	R8S-5055
MAHLER	Symphony no. 1	R8S-1080
MAHLER	Symphony no. 6	R8S-5038
PROKOFIEV	Music from 'Romeo and Juliet'	R8S-1088
RIMSKY-KORSAKOV / STRAVINSKY	Suite from 'Le coq d'or' / Suite from 'L'oiseau de feu'	R8S-1031
STRAUSS	Dance of the seven veils, interlude and final scene from *Salome;* Awakening scene from *The Egyptian Helen* (with Leontyne Price)	R8S-1042

under the direction of CHARLES MUNCH

BERLIOZ	Munch conducts Berlioz	R8S-5050
TCHAIKOVSKY / STRAUSS	Romeo and Juliet / Till Eulenspiegel	R8S-1018

under the direction of PIERRE MONTEUX

TCHAIKOVSKY	Symphony no. 4	R8S-1019

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DAHL
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and percussion

MARTINŮ
Nonet

POULENC
Sextet

SCHUBERT
'Trout' quintet

WEBERN
Concerto op. 24

RCA

Jordan Hall Concerts
New England Conservatory

April 1
An Evening of Chamber Music*

April 8
An Evening of Contemporary Music*
M. Peyton, L. Davidson, directors

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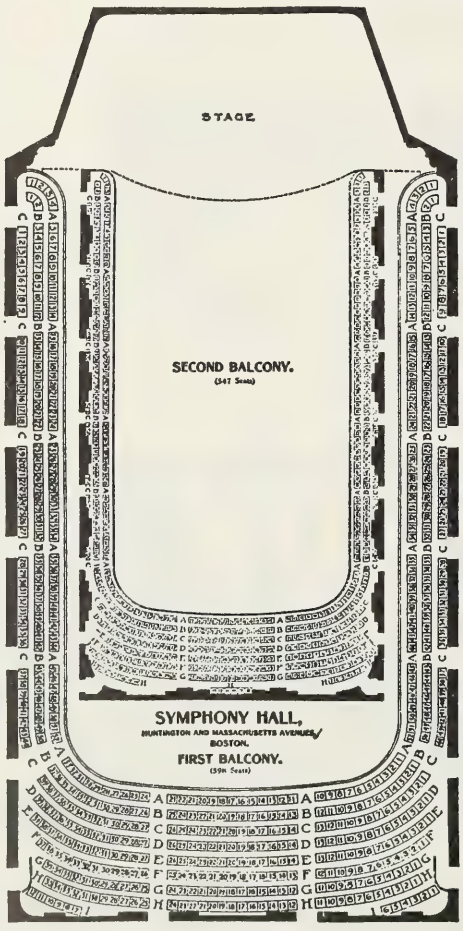
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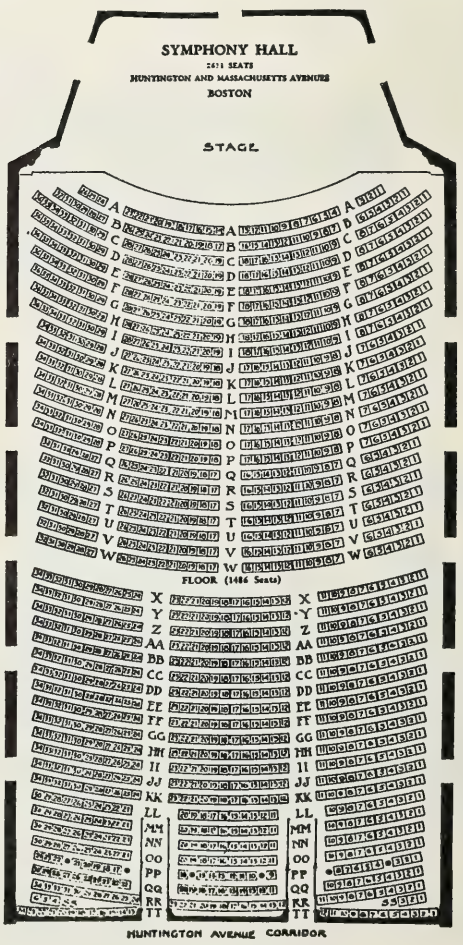
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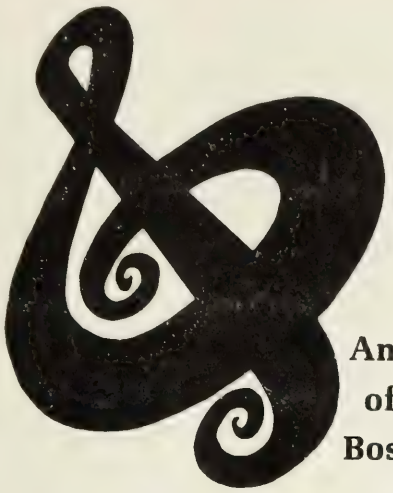
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The Friends of the Boston Symphony have risen splendidly to the challenge of our goal of $440,000 for the 1969-1970 season. On April 1 there were 3487 Friends enrolled, whose contributions amounted to $249,191. We are deeply grateful to all of them.

BEETHOVEN FESTIVAL RECEPTION

The Benefactors, Guarantors and Patrons of the Friends of the Boston Symphony for the 1969-1970 season were invited to a reception at Symphony Hall on April 6 to meet Isaac Stern and Rudolf Serkin, soloists for the Beethoven Festival. After the reception there was a buffet supper and a concert by the Boston Symphony Chamber Players.

ANNUAL MEETING — MAY 20 1970

The Annual Meeting of the Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday morning May 20 at 11.30. Arthur Fiedler will conduct a rehearsal of the Boston Pops; afterwards there will be refreshments and a box lunch at the Pops tables. Talcott M. Banks, President of the Board of Trustees, will speak about the developments of the past year. If you have not yet enrolled as a Friend for the current season, please do so by using the form on the facing page. As a Friend you will receive invitations to the Annual Meeting and to the activities of the 1970-1971 season. Best of all — you will be adding your needed support to the Boston Symphony Orchestra.

FRIENDS' PROJECTS

The Council of Friends has continued the various projects which help to augment the regular contributions. The pre-Symphony luncheons at Horticultural Hall, now in their third season, have again been fully subscribed; the experimental 'Stage door lectures', informal talks by a member of the Orchestra, followed by a box lunch in the basement of Symphony Hall, have been so successful that they will be continued next season. Recordings of the Orchestra on tape and disc are also being

sold through the Council of Friends, with order forms always available in Symphony Hall.

These activities will be continued next season, and invitations will be sent to all Friends currently enrolled. The first of the pre-Symphony luncheons will take place on September 25, the date of the first Friday concert of the Ninetieth Anniversary Season; the other dates are December 18, February 12 and a day in March still to be confirmed. Stage door lectures are planned for October 9, November 13, January 22 and February 26.

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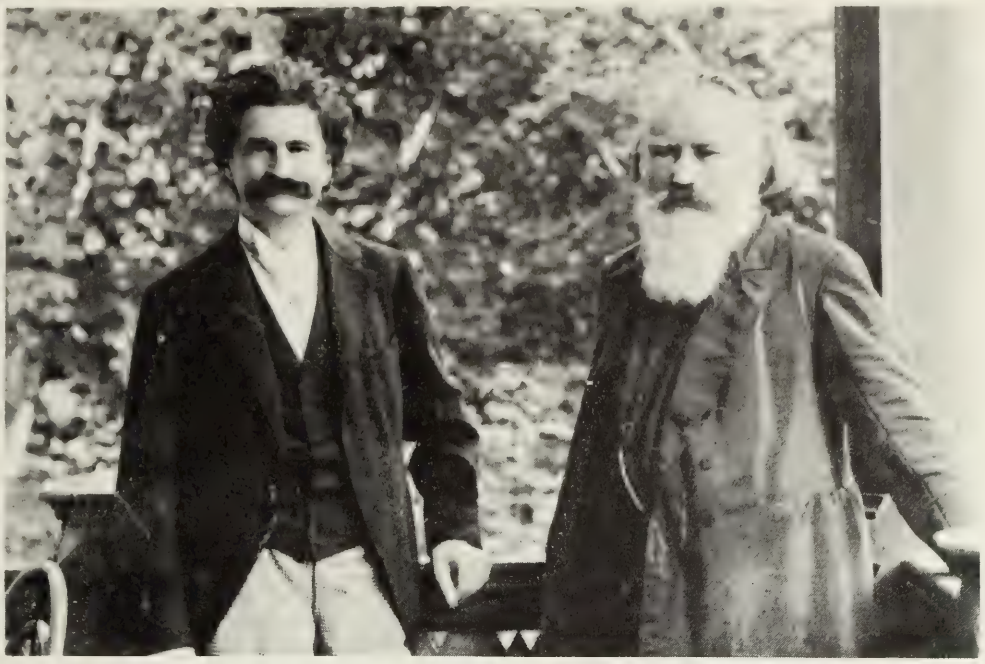
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"...happy summer days," wrote Brahms
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It was 1894. Brahms was 61, Johann Strauss was 69 when they met at Jschl and had their picture taken, silver-haired Brahms in his sober frock coat and dark-haired Strauss in his natty checked trousers. On August 6, the picture was cordially inscribed to Otto Roth, a violinist in the Boston Symphony from 1881 until 1920. He treasured it.

Years later, Otto Roth gave the photograph to Mrs. Lytle Hull, long a guiding force in the musical life of New York, asking that she leave the picture to the Boston Symphony. This fall she presented it to the Orchestra.

It's within the power of only a few to leave an Orchestra the legacy of Brahms or Strauss. Nor can we all leave some marvelous memento, as Otto Roth did, to show our affection.

But each of us who loves the music of the Boston Symphony can surely leave something. Gifts are needed. A bequest or deferred gift need not be large to be meaningful. Information may be obtained from Mr. Harold D. Hodgkinson, chairman of Symphony's Deferred Giving program, or any member of the Board of Trustees.

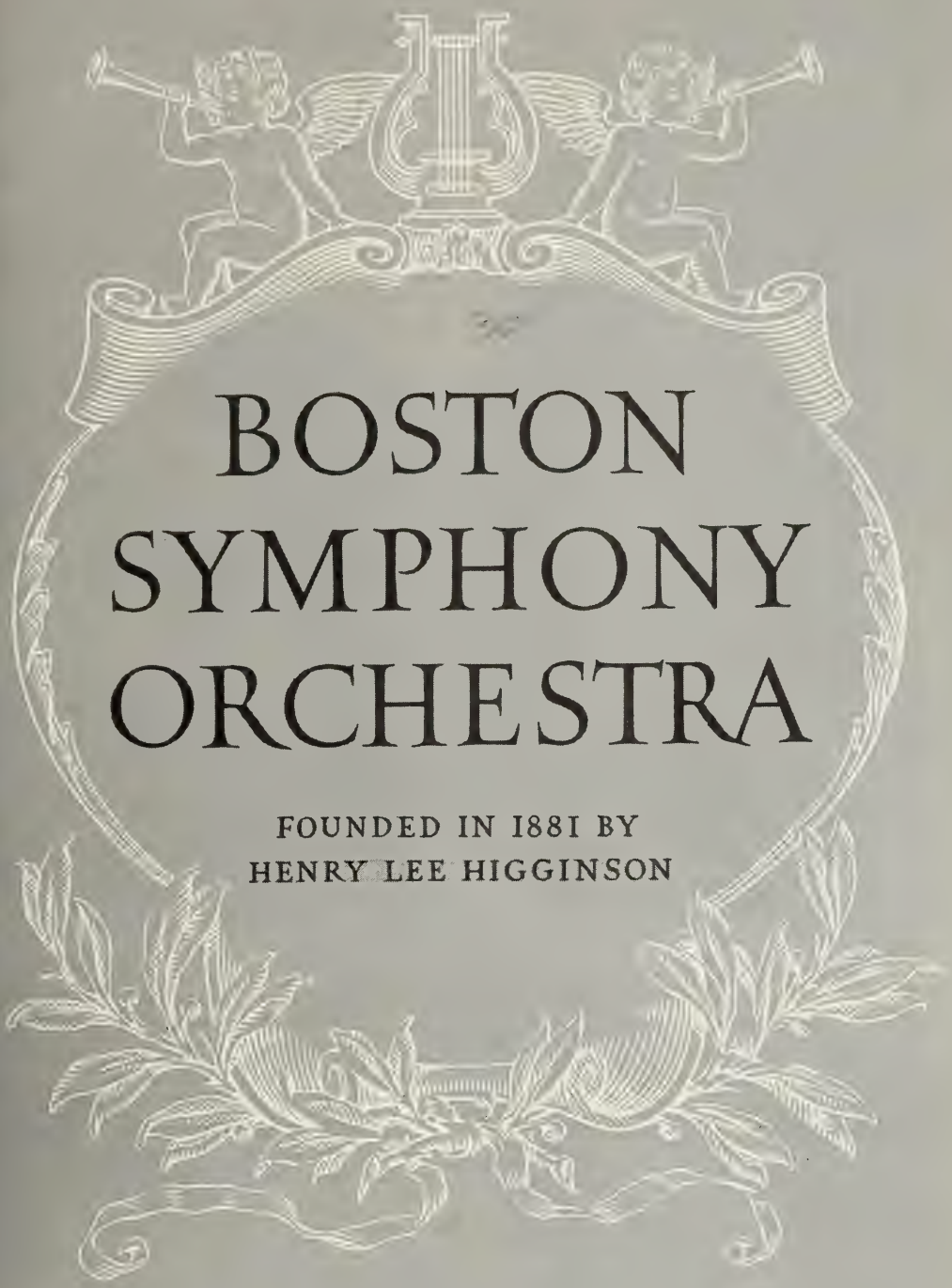
And the picture of Brahms and Strauss? It can be seen at this concert, in the second floor Gallery of Symphony Hall.

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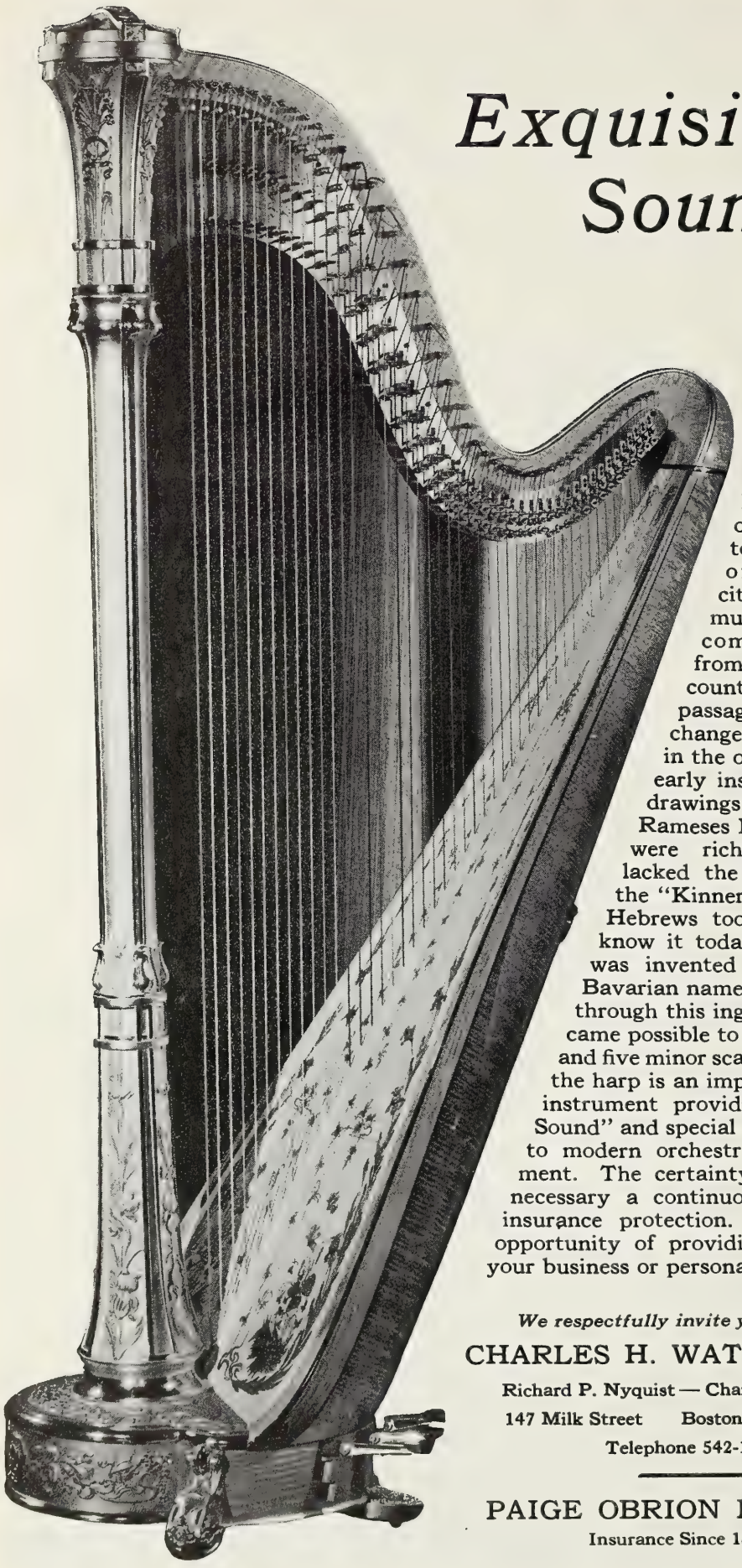


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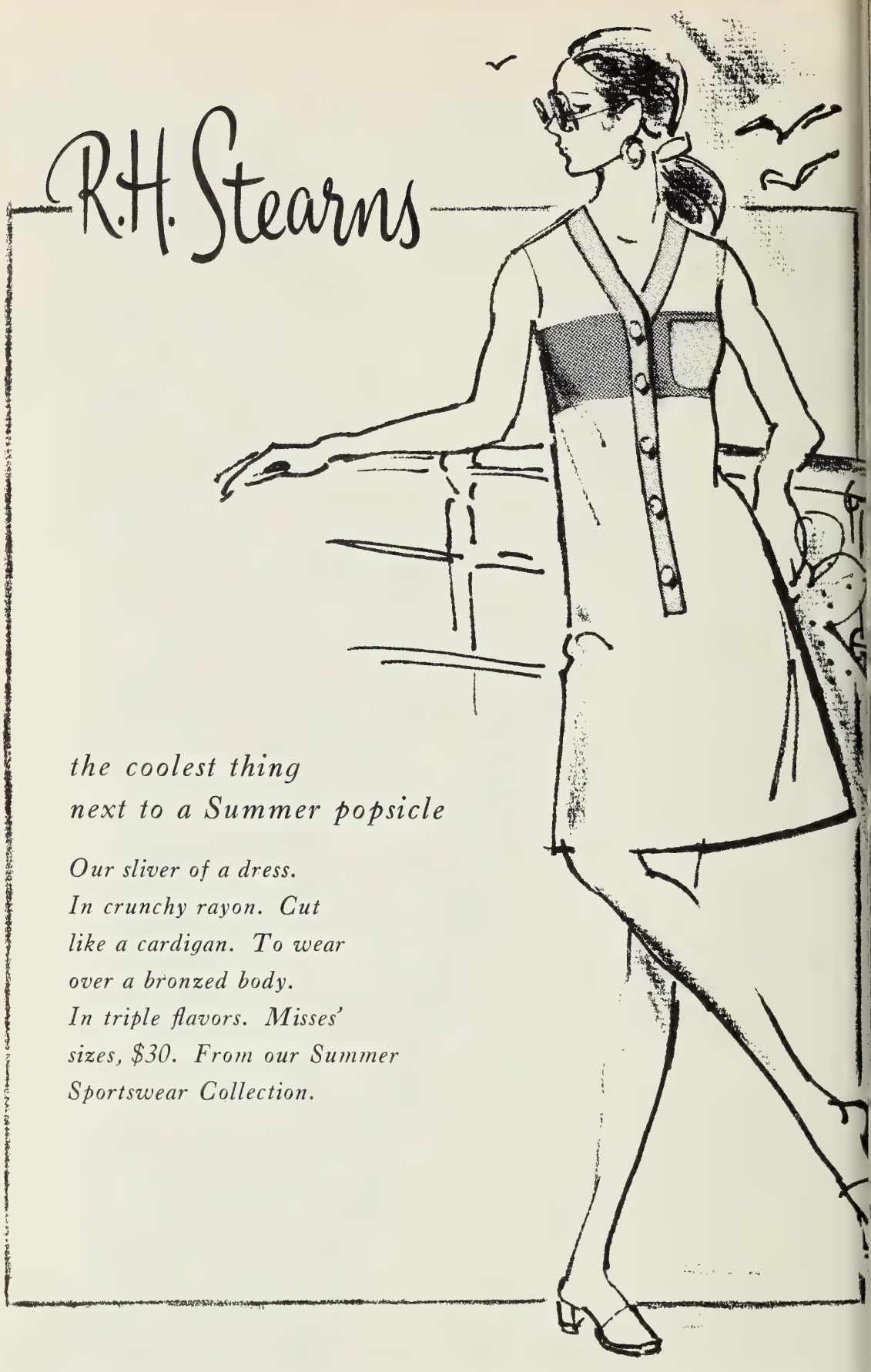
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Noah Bielski
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Stanley Benson
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Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
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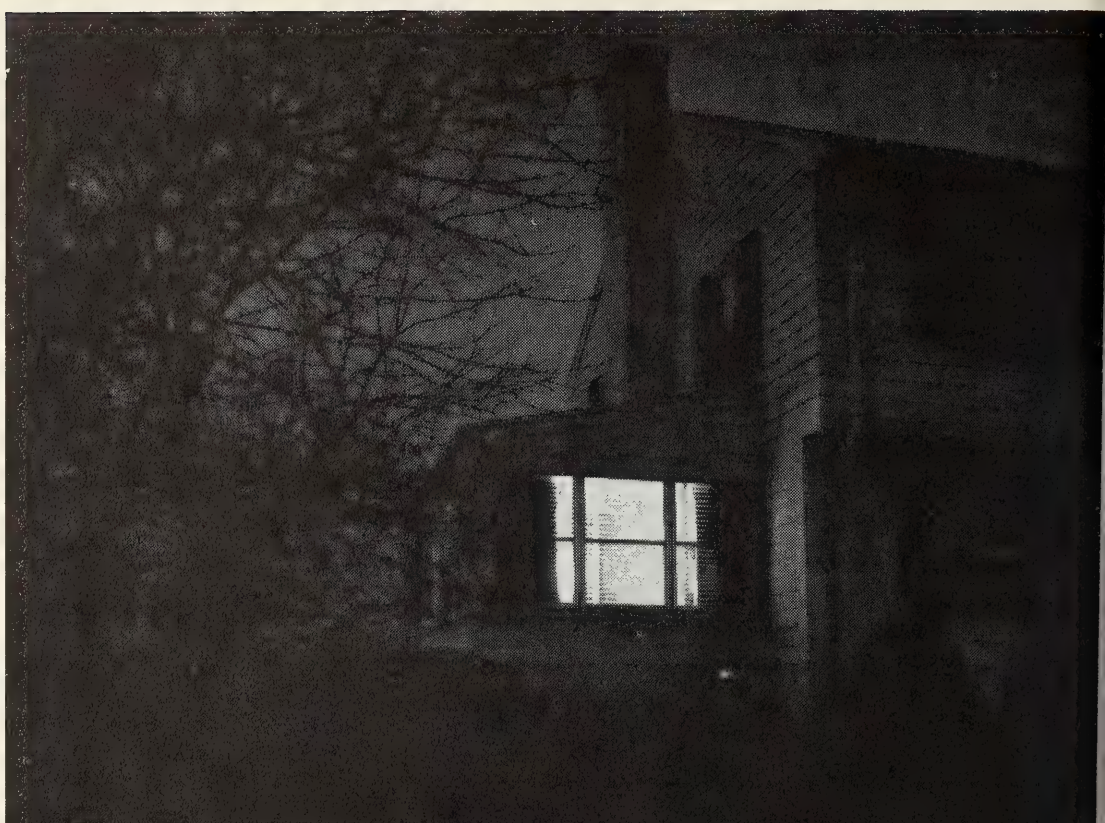
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by Andrew Raeburn

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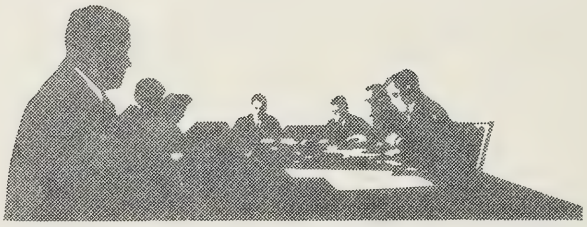
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'Night music'

Allegro
Andante
Menuetto in canone & trio
Allegro

RALPH GOMBERG *oboe*
JOHN HOLMES *oboe*
GINO CIOFFI *clarinet*
PASQUALE CARDILLO *clarinet*
JAMES STAGLIANO *horn*
HARRY SHAPIRO *horn*
SHERMAN WALT *bassoon*
ERNST PANENKA *bassoon*

MOZART Symphony no. 34 in C K. 338

Allegro vivace
Andante di molto
Minuet & trio (K. 409)
Finale: allegro vivace

intermission

SEEGER Andante for string orchestra

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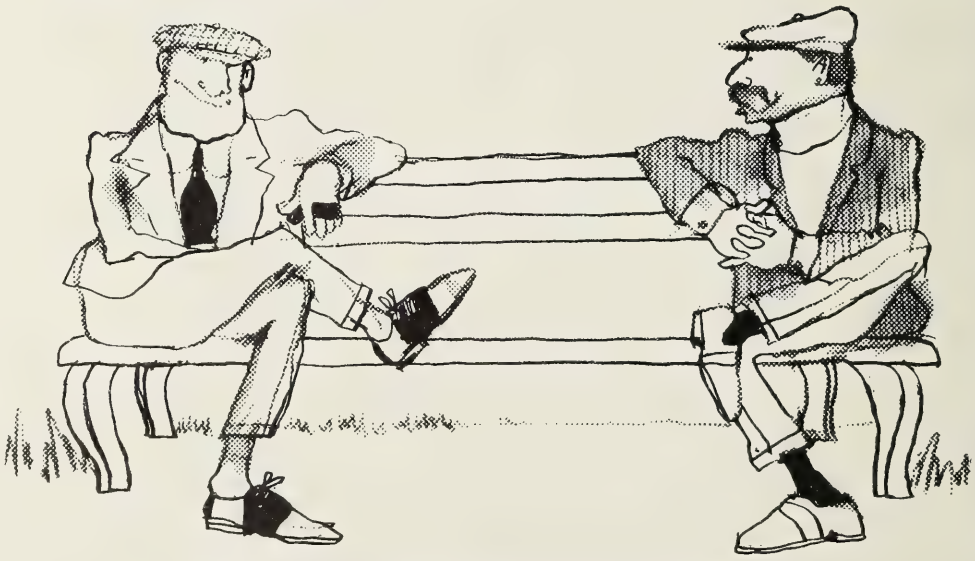
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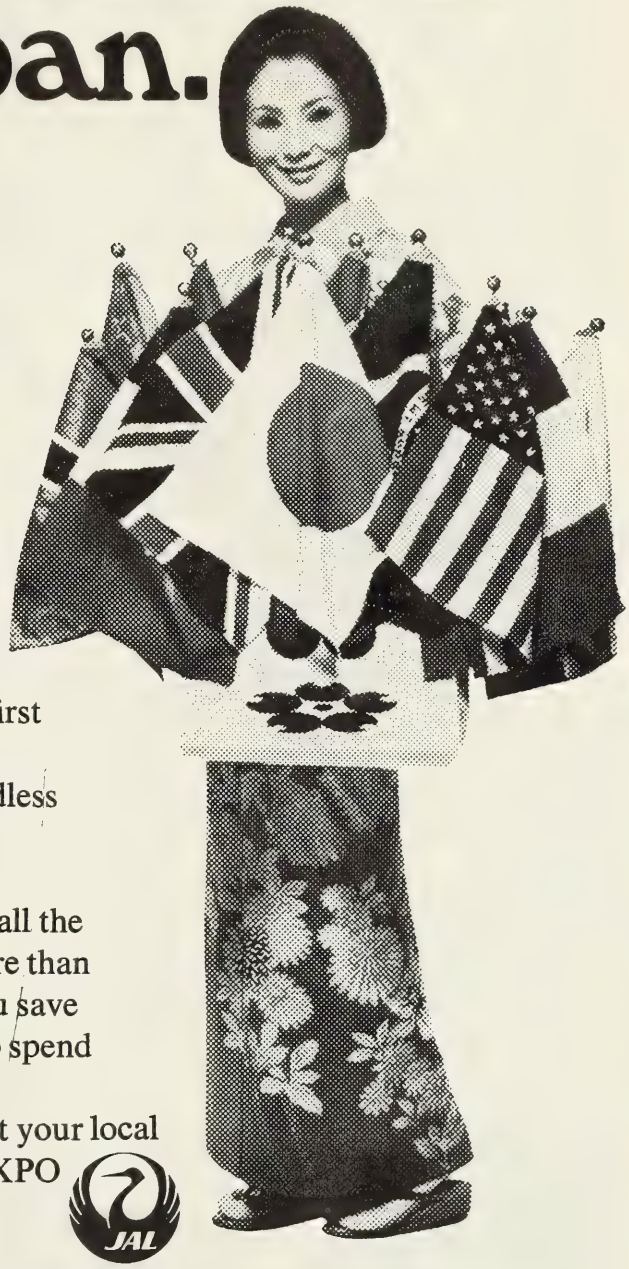
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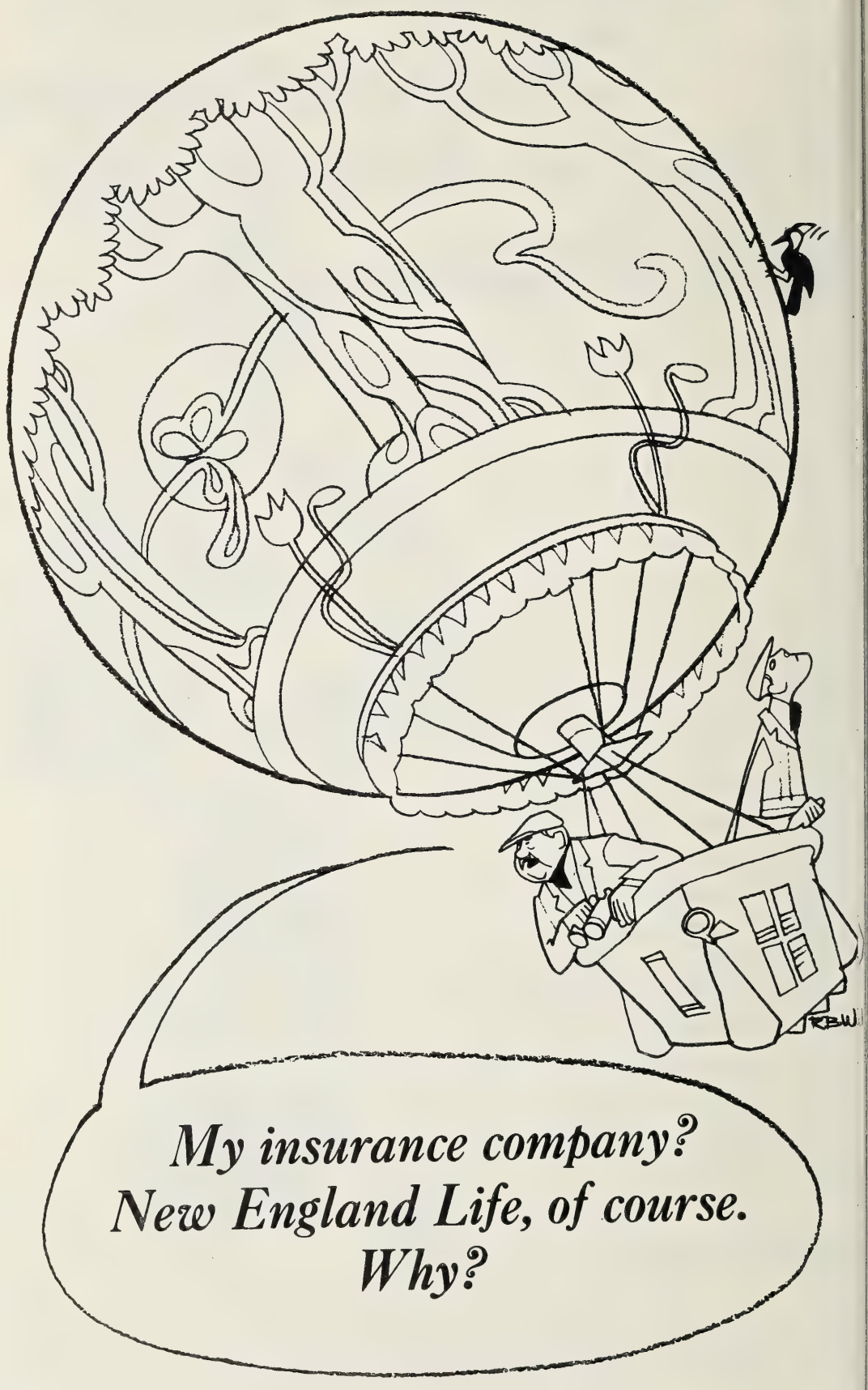
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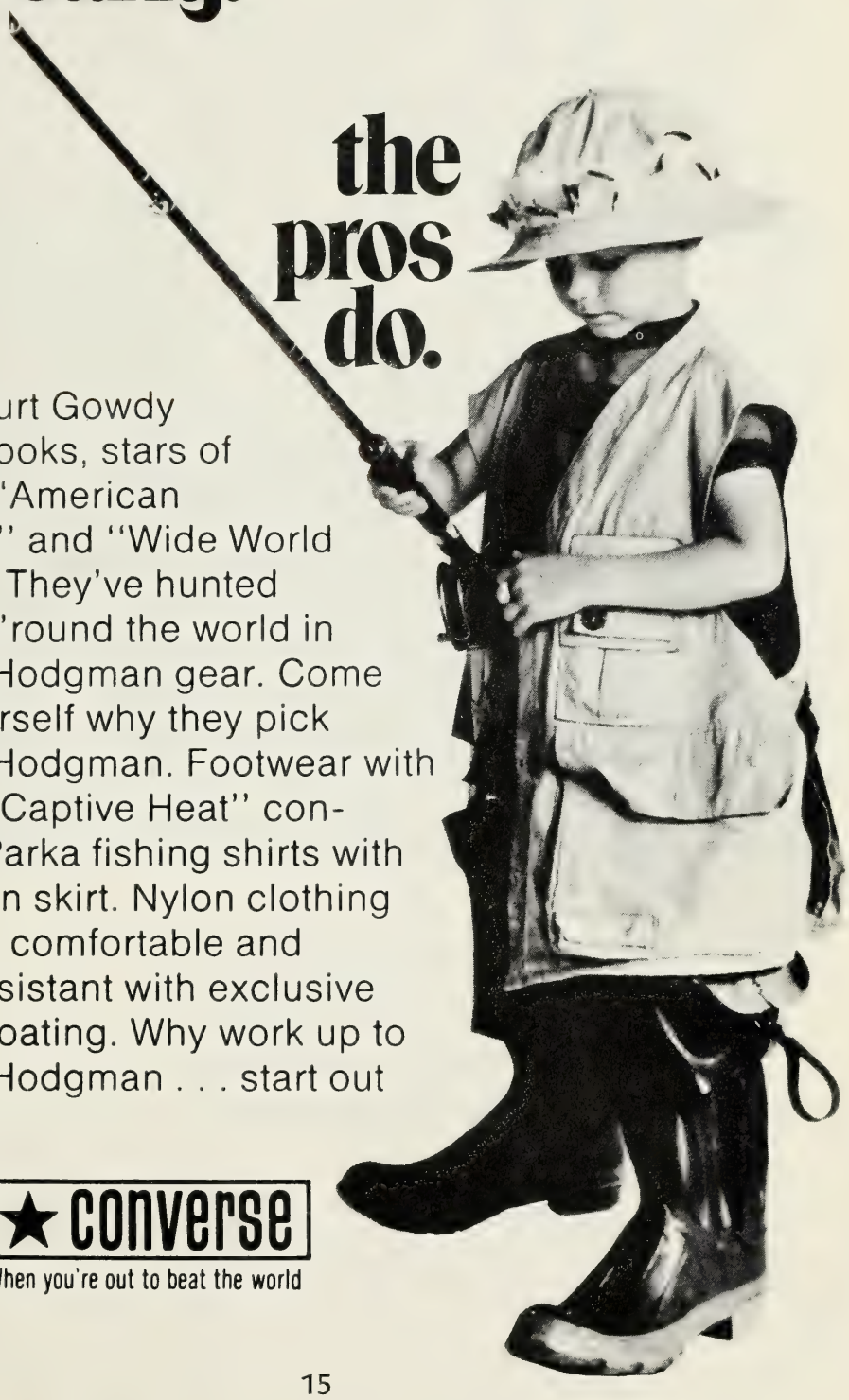
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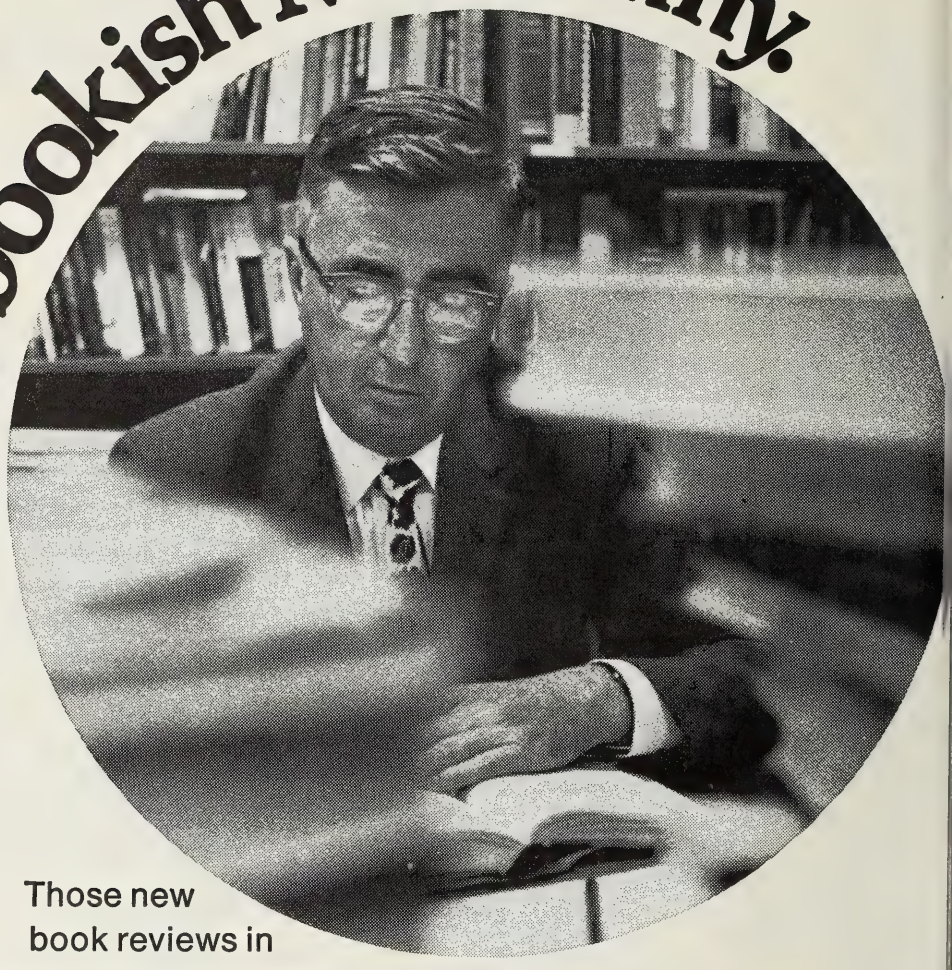
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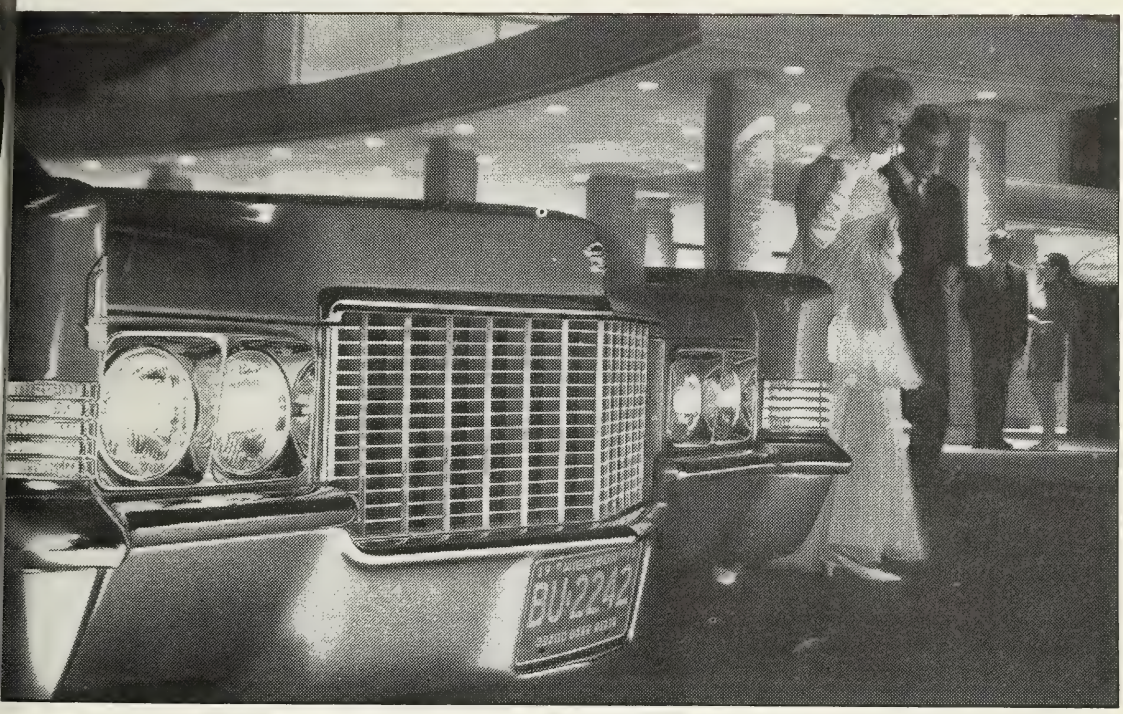
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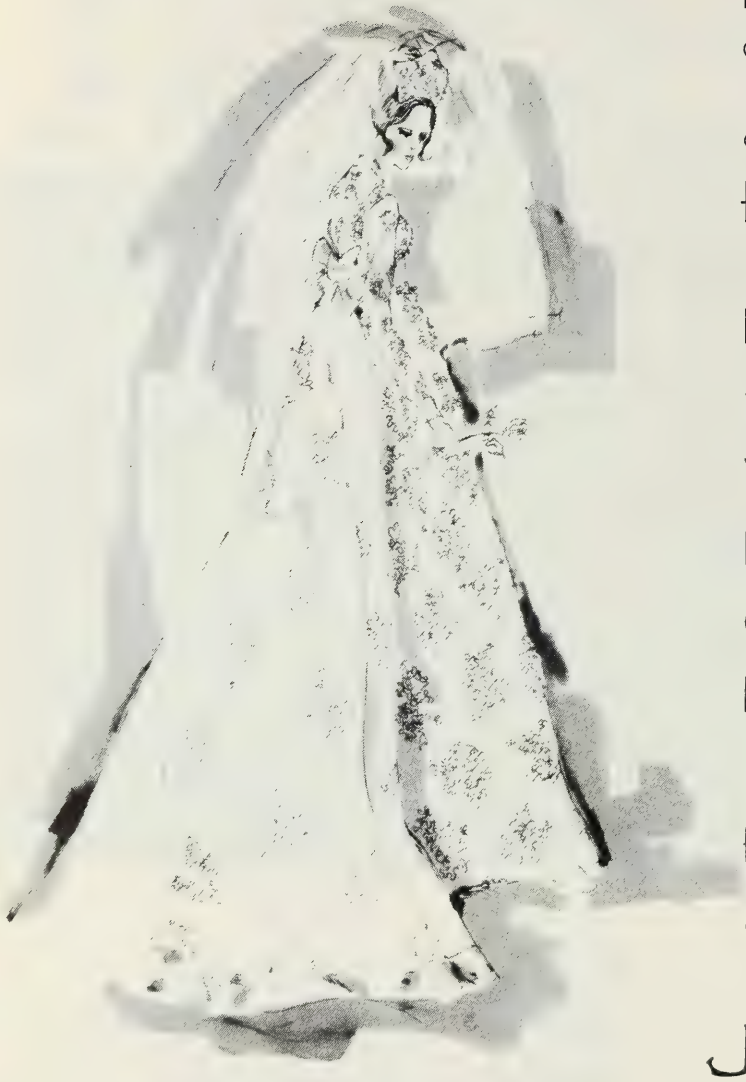
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WOLFGANG AMADEUS MOZART

Serenade no. 12 in C minor for winds K. 388 'Night music'

Program note by Andrew Raeburn

Mozart was born at Salzburg on January 27 1756; he died in Vienna on December 5 1791. He composed the Serenade in C minor towards the end of July 1782 in Vienna.

The instrumentation: 2 oboes, 2 clarinets, 2 bassoons and 2 horns.

A pervasive cloud of background music hangs over American life — in restaurants, supermarkets, planes, elevators, even offices; as if that were not enough, a great number of people automatically switch on the radio or phonograph the moment they arrive home. Why do we happily turn half an ear to recorded music, whatever its quality, while we are so much more attentive and absorbed when musicians are actually giving live performances?

It has not been long this way. Chatting through an opera, a habit regrettably still with us in some of the most expensive houses, was commonplace until quite recently, and the rich at least have always liked musical accompaniment to their eating, drinking and lovemaking. Sir Francis Drake hired the town musicians of the city of Norwich for his voyage round the world, a custom perpetuated in the orchestras and bands of today's ocean liners; Don Giovanni was regaled at supper by his little band of wind instruments, and the ladies in *Così fan tutte* were serenaded by a small group of musicians in the garden.

Mozart certainly had no snobbish inhibitions about writing background music. He composed numerous cassations, divertimentos and serenades for ballrooms, dining rooms, gardens and so on, and to judge from the music's quality, he enjoyed doing so.

This said, it must at once be pointed out that the C minor serenade, one of Mozart's last works in this form, can hardly have been composed to accompany a gastronomic or amatory experience. Its mood is dark and dramatic, and only for the shortest space of time at the end of the last movement are the clouds dispelled. The commission seems to have been unexpected and pressing; Mozart wrote from Vienna in a letter to his father, dated July 27 1782, that his work on the second serenade for the Haffner family (four movements of which were later to be the 'Haffner' symphony) had been delayed since he 'had had to compose in a great hurry a serenade, but only for wind instruments; otherwise I should have used it for you [i.e. for the serenade for the Haffners] too.'

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As a matter of fact the excuse is not very plausible: none of the movements of the piece for winds, with the possible exception of the second, would have been suitable for the Haffner celebrations in Salzburg.

July 1782 was an incredibly busy month for Mozart. On the 16th the première of *Die Entführung* took place at the Burgtheater in Vienna, and there were further performances on the 20th, the 27th and the 30th. Meanwhile he worked on the two serenades and made a start on one or two other pieces which he was never to finish. There were preparations to be made for his marriage to Constanze Weber, which took place on August 4, and it must have been a drain on Mozart's nervous energy to cope with the hostility of his alcoholic future mother-in-law.

Alfred Einstein has pointed out in his invaluable *Mozart, his character, his work* (Oxford University Press, 1945) that on this occasion, just after the completion of *Die Entführung,* and four years later, at the time of *Figaro,* Mozart felt somehow bound to compensate for the levity of his operatic work by composing music of a dramatically dark, intense and somewhat introspective mood, which he expressed in the key of C minor. While *Figaro* was in the making he wrote the poignant Piano concerto K. 491; the C minor serenade emerged from Mozart's subconscious while *Die Entführung* was very much on his conscious mind.

We have no idea who commissioned the Serenade, for what event, or exactly what in this instance Mozart meant by calling the piece *'Nacht Musique'*. If it was written for a festive occasion, the patron who commissioned it must have been somewhat taken aback by a piece so markedly melancholy. The opening measures of the first movement bear a striking resemblance to the start of the C minor concerto. (To digress for a moment, it is interesting to see how a particular key evoked on several occasions a similar thematic response from Mozart; think for instance of the similarity of the themes of the E flat finales of the Horn concerto K. 447, of the Piano concerto K. 482, and, more tenuously, of the Sinfonia concertante K. 364.) The whole first Allegro of the serenade,



so Alfred Einstein observes, also points the way to Beethoven's Fifth symphony: 'Mozart's development section already employs Beethoven's fundamental rhythm.'

The Andante unfolds a serene melody, E flat major, in a 3/8 tempo. The Minuet, again to quote Einstein, 'is a contrapuntal display-piece, with all sorts of canonic effects, and yet it is not a mere display-piece, since the counterpoint is not a subject for gaiety, a means for expressing wit, good humor, or cleverness, as in Haydn, but is taken very seriously.' The minuet itself is mostly in octave canon, while the trio is a *'canone al rovescio'*, that is, with the answer upside down. The final Allegro, a haunting theme and variations, retains its minor mood of whimsical sadness until almost the very end — one is reminded of the atmosphere and structure of the Finale of the C minor concerto — then the theme returns in the major key, and this exquisite serenade comes to its end on a cheerful note. It remains only to say that Mozart later rearranged the work for string quintet (K. 406).

WOLFGANG AMADEUS MOZART

Symphony no. 34 in C K. 338

Program note by John N. Burk

Mozart composed the Symphony no. 34 in 1780. The first performance by the Boston Symphony Orchestra was given on March 31 1899; Wilhelm Gericke conducted. The most recent performances by the Orchestra were given in February 1969; Jorge Mester conducted. At a performance given by the Orchestra at Tanglewood on July 10 1966, Sir Adrian Boult conducting, the Minuet K. 409 was included.

The instrumentation: 2 flutes, 2 oboes, 2 bassoons, 2 trumpets, timpani and strings.

The symphony is inscribed by its composer as having been written at Salzburg, August 29 1780. A reference in a letter by Mozart to a performance under Giuseppe Bonno, conductor at Vienna, is considered to apply to this score: 'I have lately forgotten to write that the symphony conducted by old Bonno went *magnifique*, and had great success. Forty violins played — the wind instruments were all doubled — ten violas, ten double basses, eight cellos, and six bassoons' (from Vienna, April 11 1781).

The work is characterized by Eric Blom in his life of Mozart as 'the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes — and very justly, for it is a lovely work and, though formally on a small scale, fully matured and typically Mozartean with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work.' Otto Jahn speaks of the symphony as 'grander in conception and more serious in tone

than the earlier one in B flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed. [A bassoon is added to the string orchestra in this movement]. The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous.'

The score of the Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript. But an isolated minuet, evidently a symphony movement (K. 409, composed in Vienna in May 1782), has been conjectured as intended for this Symphony. The addition of two flutes to the orchestration called for in the Symphony itself might mean only that Mozart had flutes available at the time.

The composer does not seem to have had any positive preference for a symphony with or without minuet. In Vienna a minuet was looked for. In Salzburg he had often omitted a minuet; in Paris earlier and in Prague later he omitted one. In view of the quality of his later symphonic minuets whence the atmosphere of the ballroom had quite departed, it is impossible to believe that he did not take special delight in writing them. In Köchel no. 319 a minuet was eventually added when the Symphony was revived in 1782 for one of Mozart's Augarten-Concerts in Vienna. Alfred Einstein believed that the Minuet in C K. 409 was written for a similar occasion and that its rightful place is between the Andante and the Finale of this Symphony.

Symphonies in three movements are however rare among the more mature works of Mozart. His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

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'There is one in a symphony in D minor by Georg Matthias Monn composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

'In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.'

This was Mozart's last Salzburg symphony, written shortly before he went to Munich to prepare for *Idomeneo*. It is the first symphony of full stature, with the most fully developed first movement to date. The opening is buoyant in his favorite march rhythm. He takes new advantage of extension through sequence. On introducing his theme in the dominant, he leads us at length through a placid discourse of much resource and invention; the stress of forte passages comes less frequently and with more effect. In the Andante the grazioso style returns with a delicate, staccato melody, sotto voce, but with new warmth and increased charm. The Finale is another 6/8 movement, lightly set forth, with punctuating forte chords.

RUTH CRAWFORD SEEGER

Andante for string orchestra

Program note by Andrew Raeburn

Ruth Crawford was born at East Liverpool, Ohio, on July 3 1901; she died at Chevy Chase, Maryland, on November 18 1953. The *Andante for string orchestra* is the arrangement which she made of the slow movement of her String quartet composed in 1931.

The daughter of a minister must have needed some determination in the early part of the century to embark on a career in music, but this Ruth Crawford was and did. She studied piano and theory in Chicago, then taught for a few years in Jacksonville, Florida. Later she moved back to Chicago and taught there. A summer spent at the MacDowell colony in New Hampshire and a year in New York studying with her future husband Charles Seeger, drastically changed her musical thinking. 'The style

of her work before 1930,' wrote Seeger, 'is basically homophonic, not too noticeably of the Scriabin school, but embroidered with sudden whirls and whip-snaps of thirty-second notes that give a distinct and characteristic vitality to what is often a languid moodiness in the basic chordal structure.' She won a Guggenheim fellowship in 1930, the first to be given to a woman for musical composition, and spent a year in Berlin and Paris.

After her return from Europe her style became experimental, and her work began to reflect her radical social and political bias. The *Three songs,* written between 1931 and 1932 to works of Carl Sandberg, explore the technique of heterophony. Of this technique Seeger wrote: 'By *complete* heterophony we understand a polyphony in which there is no relation between the parts except mere proximity in time-space, beginning and ending, within hearing of each other, at more or less the same time: each should have its own tonal and rhythmic system and these should be mutually exclusive, while the forms should be utterly diverse From an artistic point of view, a high degree of organization is necessary (1) to assure perfect non-coincidence and (2) to make the undertaking as a whole worthwhile.'

The String quartet was composed in 1931, the year of Ruth Crawford's marriage to Charles Seeger. The third movement is an experiment in 'dynamic counterpoint', to quote Seeger again. 'Each part has a different alternation of crescendo and diminuendo or else the same alternation but beginning and ending at different times. The tone-pitches are homophonic, sometimes in very close spacing (seconds and thirds), and sometimes very wide.' Rhythm disappears, as in *Farben* of Schoenberg's *Five pieces for orchestra,* a work which probably influenced Ruth Seeger. But where Schoenberg achieves his changes of tone-color by varying the orchestration and dynamics, Mrs Seeger achieves it by dynamic change alone. The total effect is reminiscent of the 'timeless' quality of medieval music. This Andante movement of the quartet was later arranged by the composer for string orchestra with the addition of a somewhat independent part for double bass.

Ruth Seeger composed little after her marriage. She became interested in the folk music of this country, publishing several volumes of songs during the last years of her life.

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BÉLA BARTÓK

Music for strings, percussion and celesta

Program note by James Lyons

Bartók was born at Nagyszentmiklós, then a town in Hungary (today belonging to Romania); he died in New York City on September 26 1945. He completed the *Music for strings, percussion and celesta* on September 7 1936 on a commission to celebrate the tenth anniversary of the Basel Chamber Orchestra. The first performance was given by that Orchestra in Basel on January 2 1937; Paul Sacher conducted. The first American performance was given by the Philharmonic-Symphony Society of New York, conducted by John Barbirolli, on October 28 1937. The Boston Symphony Orchestra first played the piece on February 18 1947; Leonard Bernstein conducted.

The percussion section consists of timpani, bass drum, cymbals, small drum (with and without snare), tam tam, celesta, harp, piano (2 players) and xylophone.

The orchestra is divided into 2 string quartets, one on each side of the conductor, with the percussion players in the center, backed by the double basses.

However early or late a composer is overtaken by success it comes more often than not with a single striking piece *after* which, his fame assured, he need no longer spend his substance doing daily battle with life's little problems. Béla Bartók, as was his wont, had no such luck. His moment of triumph arrived all right: the crucial 'breakthrough' work was his Piano concerto no. 2, which won resounding approval from press and public. But what *should* have marked the turning point in a uniquely star-crossed career marked, instead, the beginning of an ominous creative still point. For at the very height of this overdue modicum of good fortune (Bartók by then was well into his fifties) the composer-virtuoso abruptly took leave of the international concert circuit and retreated to virtual obscurity in Budapest.

The explanation is literally awful in its simplicity. A matter of days after the sensational Frankfurt première of the concerto, in January of 1933, Adolf Hilter became Chancellor of the German *Reich* — an event that signaled the doom of free expression across much of Europe. Bartók having been an embodiment of fierce artistic independence since the pre-dawn of world war I, it was inevitable that he and his music would be unwelcome wherever fascistic might (or mentality) prevailed. Of course the Axis sphere of influence did not include Switzerland. In any case posterity owes a sizeable debt to Paul Sacher, founding conductor of the Basler Kammerorchester, for having revived Bartók's long-dormant interest in the larger forms. Had not Sacher sought out this composer and pressed him for a new score to celebrate the tenth anniversary of his orchestra, it is entirely possible that Bartók would have written none of those marvelous late works which are much the best of his legacy to the concert hall. Sacher may not deserve quite so much credit, but the facts suggest otherwise. Note that Bartók had completed his Piano concerto no. 2 in the early autumn of 1931. Note also that except for transcriptions (plus his penultimate string quartet) he produced nothing more than songs and choruses in the five years following—until Sacher intrigued him with the commission for what was to become, in 1936, the *Music for strings* (properly *'string instruments'*), *percussion and celesta*.

notes continued on page 39



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Edison

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Perhaps the first thing to be said about this work is that the title had been affixed provisionally while the score was in progress. For whatever reason, Bartók decided to let the 'working title' stand. From this we may infer at least that he did not perceive the finished product as a symphony. But it is in fact cyclic-symphonic and to that extent Lisztian, though infinitely tighter in its organization. In the end, the relevance of any descriptive 'label' has to be a function of the listener's experience. (And none at all might be preferable to the latest estimate from Bartók's homeland: Ernö Lendvai, in his article for the *intégral* Hungaroton edition, writes that '. . . contemporaries were immediately aware that it was a milestone in the development of twentieth-century music and perhaps they were not far wrong in regarding it as the *Divina commedia* of its time, as a work which epitomizes the emotional realm of twentieth-century man in the most universal manner and with the most authentic means of musical form and language. . . . Very seldom have *Klangform* [sound-form?], poetic material, and musical architectonics come together in such propitious harmony.' How's that again?)

Students naturally will want to consult the published score. The pocket edition (Boosey & Hawkes no. 609) includes all of the composer's painstaking directions and performance hints, even unto a diagram. Bartók requires that the normal complement of strings be divided into two equal units. He then requests that they be grouped at either hand of the conductor except for the basses, which he would place side by side behind the centered rows of percussion — 'percussion' meaning, in this context, any instrument that is not stringed. Emphasis is placed on the importance of the pedal (or chromatic) timpani, which facilitates 'floating' from one tone to another. Optionally these glissandi may be simulated on the piano, but not with comparable effect.

The fugal first movement (*Andante tranquillo*) is constructed in its entirety upon a single idea: a chromatic semitone series submitted at the very outset by the muted violas. Harken well to this subject, for there will be no countersubject and no episodic respites. Indeed, the subsequent movements will be devoted largely to its implications — if not with such singleness of purpose. Moreover, this long subject is treated whole throughout. Only in the third movement do its motivic divisions accrue any significance of their own. Without undue reference to the patois of the conservatory, the opening fugue may be described as an imperceptibly accumulative crescendo to a lone climax which then falls away to silence. Pierre Boulez states this more gracefully: 'a fugue unfolds fan-wise to a maximum intensity and then folds back to its initial mystery.'

The fugal atmosphere is at once dispelled in the sprightly second-movement *Allegro,* a *scherzo*-ish and dancelike movement with a reminiscence (which pianists no doubt will recognize) of the 'Village joke' tableau in *Mikrokosmos*. The aforequoted Hungarian authority, Ernö Lendvai, describes the pages just beyond the middle of the movement in these extraordinary words: 'Here everything is enveloped in a groping twilight. An even more chromaticized variant of the fugal theme, blending with the bated murmur of the timpani, appears in the cellos.

It is not even a melody but rather an amorphous coil of sound almost beyond acoustic perception. The recapitulation springs out of this boiling cauldron. . . .' And so forth.
Lawrence Gilman once called the third-movement *Adagio* a 'mystical nocturne'. It is more accurately if not more imaginatively described as a structurally sectional study in sonorities, based on material traceable to the now-familiar fugue subject. Erich Doflein has stated flatly that the cryptic xylophone 'dialogue' at the outset was inspired by the wooden drums of the Japanese Noh theater; an Orientalist might challenge this assertion, but certainly the resemblance is unmistakable. After some quasi-Impressionist shimmering in the central section the first two then recur in reversed order. Toward the end of this pyramidally-built movement the xylophone returns to repeat its question as before. It remains unanswered — but how exquisitely it is posed, how hauntingly it hovers in the air!

The *Allegro molto* finale opens with furious strumming, as if by a hundred guitars in unison. Quickly this subsides into an accompaniment for the lone subject: an outgrowth of the primary fugal theme, but transformed via the Lydian mode into a wildly joyful dance melody of Bulgarian rhythmic contour. Somewhat in the rondo manner this comes flying back again and again, but ever varied (one of the mutations is a momentary allusion to *Peer Gynt*!) though never unrelated to the source. No two experts agree on the incredibly subtle unfoldment of this finale, but Nicolas Slonimsky sums up the mechanics most succinctly; he describes it as 'a paradoxical rondo with a nonrecurring subject leading to a coda in which the fugue subject of the first movement is conformally expanded into a diatonic pattern.' (Anyone who is put off by Slonimsky's penchant for precision had better beware his précis of the earlier *Allegro:* 'a modulatory movement wherein a highly chromatic subject on A is imitated by the dominant, then by the dominant of the dominant, by the dominant of the dominant of the dominant, and by the dominant of the dominant of the dominant of the dominant, until the remote key of E flat is reached, and the theme is turned upside-down and sent back to the original A by way of a series of subdominants'!)

As must now be clear, there can be no explicating Bartók's achievement in its full glory without jargonizing beyond any reasonable bounds. It is difficult to imagine that an annotator's awe could be unmixed with frustration in the presence of this singularly ineffable piece. That the composer so handily solved and then transcended such a fabulous array of self-imposed technical problems, that the formidably complex *Music for strings, percussion and celesta* is withal so immediately accessible, is very much the cream of the jest and an irony that Bartók must have appreciated more than most — virtuosity in its every ramification was his métier, after all; and in this case he could have felt only elation over what he had wrought. Being almost uniquely *music about music,* that is to say, this score tells its own story best. But for those who are made more comfortable by some prefatory words one might suggest a homely simile: that this work is expressively as concentrated as an unsplit atom and potentially as devastating in its impact.

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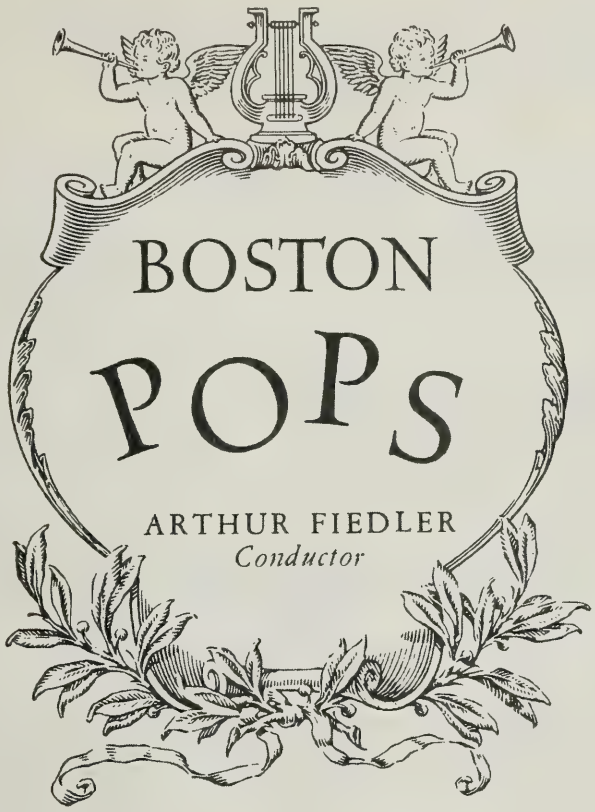
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DVOŘÁK	
Symphony no. 6; Slavonic dances no. 2 and 8	3017
HAYDN	
Symphony no. 93; Symphony no. 96 'The Miracle'	3030
MENDELSSOHN	
Incidental music to A midsummer night's dream (Peardon, Metropolitan Opera Chorus)	2673
MOZART	
Symphony no. 36 'Linz'; Symphony no. 39	3097
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik	2694
Requiem Mass (for President John F. Kennedy) (2 records)	7030
RAVEL	
Piano concerto in G (Hollander) *with* DELLO JOIO Fantasy and variations	2667
STRAUSS	
Ein Heldenleben	2641
Salome excerpts; Egyptian Helen excerpts (Price)	2849
STRAVINSKY	
Firebird suite *with* RIMSKY-KORSAKOV 'Le coq d'or' suite	2725
TCHAIKOVSKY	
Piano concerto no. 1 (Rubinstein)	2681
Piano concerto no. 1 (Dichter)	2954
Violin concerto (Perlman) *with* DVOŘÁK Romance (Perlman)	3014
VERDI	
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records)	7040

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Concerto for orchestra	2643
Violin concerto no. 2 (Silverstein) *with*	2852
STRAVINSKY Violin concerto	
CARTER	
Piano concerto (Lateiner) *with*	3001
COLGRASS	
As quiet as	
FINE	
Symphony 1962 (conducted by Fine); Serious song;	
Toccata concertante	2829
KODALY	
Háry Janos suite; Peacock variations	2859
PROKOFIEV	
Symphony no. 3; Scythian suite	2934
Symphony no. 5	2707
Symphony no. 6	2834
Music from Romeo and Juliet	2994
Piano concertos nos. 1 and 2 (Browning)	2897
Piano concertos nos. 3 and 4 (Browning)	3019
Piano concerto no. 5 (Hollander) *with*	2732
Violin concerto no. 1 (Friedman)	
Piano concerto no. 5 (Browning) *with*	3121
WEILL Suite from 'The threepenny opera'	
Violin concerto no. 2 (Perlman) *with*	2962
SIBELIUS Violin concerto (Perlman)	
Symphony-concerto for cello (Mayes) *with*	
FAURE Elegie	
SCHULLER	
Seven studies on themes of Paul Klee *with*	2879
STRAVINSKY	
Agon	

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SUMMARY OF THE SEASON 1969-1970

CONCERTS GIVEN IN THE TUESDAY A SERIES DURING THE SEASON 1969-1970

Program	Date	Conductor
1	September 30	WILLIAM STEINBERG
2	October 28	MICHAEL TILSON THOMAS
3	November 11	CARLO MARIA GIULINI
4	November 25	SEIJI OZAWA
5	January 6	WILLIAM STEINBERG
6	January 27	CLAUDIO ABBADO
7	February 17	COLIN DAVIS
8	March 3	MICHAEL TILSON THOMAS
	concert in memory of Karl Muck	
9	March 17	MICHAEL TILSON THOMAS
10	April 21	MICHAEL TILSON THOMAS

WORKS PLAYED IN THE TUESDAY A SERIES

	Program
J. C. BACH	
Symphony for double orchestra in E flat op. 18 no. 1	9
BARBER	
Die natali, chorale preludes for Christmas op. 37	5
BARTÓK	
Piano concerto no. 1 (1931)	6
BEETHOVEN	
Overture to 'The consecration of the house' op. 124	1
BRAHMS	
Symphony no. 2 in D op. 73	8
Symphony no. 4 in E minor op. 98	3
CASELLA	
Symphonic suite from 'La giara' (The jar)	3
DEBUSSY	
La mer (The sea), three symphonic sketches	2
DONATONI	
Puppenspiel (Puppet show) no. 2 for flute, piccolo and orchestra	6
ELGAR	
Symphony no. 1 in A flat op. 55	7
HAYDN	
Symphony no. 94 in G 'Surprise'	3
Symphony no. 98 in B flat	2
IVES	
'Three places in New England', an orchestral set	2
MAHLER	
Das Lied von der Erde (The song of the earth) for tenor, contralto and orchestra	5
MOZART	
Piano concerto in D K. 537 'Coronation'	7
Overture to 'Idomeneo, Re di Creta' K. 366	7

	Program
SCHUBERT	
Symphony no. 9 in C	1
SCHUMANN	
Symphony no. 4 in D minor op. 120	6
STARER	
Concerto for violin, cello and orchestra	8
STRAUSS	
Till Eulenspiegels lustige Streiche op. 28	1
STRAVINSKY	
Violin concerto in D (1931)	4
Greeting prelude (for the eightieth birthday of Pierre Monteux)	4
Suite from the ballet 'L'oiseau de feu' (The firebird) (1919)	4
Petrushka (revised version of 1947)	4
Symphony in three movements	9
Variations (Aldous Huxley in memoriam)	2
TCHAIKOVSKY	
Symphony no. 1 in G minor op. 13 'Winter daydreams'	9
WAGNER	
'Dawn' and 'Siegfried's Rhine journey' from 'Die Götterdämmerung'	8
WEBERN	
Six pieces for orchestra op. 6	1

SOLOISTS — TUESDAY A SERIES	Program
DORIOT ANTHONY DWYER *flute and piccolo*	6
JULES ESKIN *cello*	8
MAUREEN FORRESTER *contralto*	5
INGRID HAEBLER *piano*	7
JOSEPH SILVERSTEIN *violin*	4, 8
JON VICKERS *tenor*	5
ALEXIS WEISSENBERG *piano*	6

OTHER ARTISTS — TUESDAY A SERIES	
ROBERT JOHNSON *tenor*	3
MICHAEL TILSON THOMAS *piano*	4

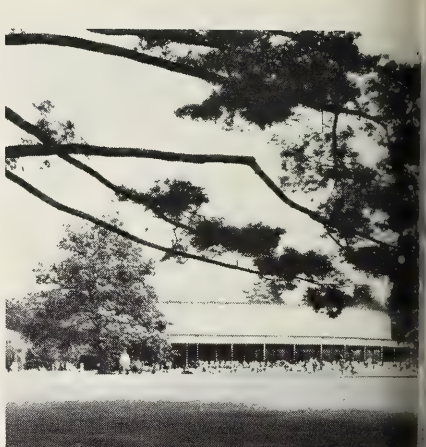
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Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

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Mozart's Così fan tutte

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		LSC
Symphony no. 1 Symphony no. 8		3098
Symphony no. 2 Music from 'The creatures of Prometheus'		3032
Symphony no. 3 'Eroica'		2644
Symphony no. 4 Leonore Overture no. 2		3006
Symphony no. 6		3074
Symphony no. 7		2969
Symphony no. 5 Symphony no. 9 (Marsh, Veasey, Domingo, Milnes, Chorus Pro Musica, New England Conservatory Chorus) *with* SCHOENBERG'S A survivor from Warsaw	2 records	7055
Piano concerto no. 1 (Rubinstein)		3013
Piano concerto no. 3 (Rubinstein)		2947
Piano concerto no. 4 (Rubinstein)		2848
Piano concerto no. 5 'Emperor' (Rubinstein)		2733

under the direction of CHARLES MUNCH

Violin concerto (Heifetz)		1992 Victrola
Symphony no. 5 *with* SCHUBERT'S Symphony no. 8		1035
Symphony no. 9 (Price, Forrester, Poleri, Tozzi, New England Conservatory Chorus) Overtures: Fidelio, Leonore no. 3, Coriolan	2 records	Victrola 6003

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STEREO 8 TAPES BY THE
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BEETHOVEN	Symphony no. 3 'Eroica' / Leonore Overture no. 3	R8S-1058
BRAHMS	Symphony no. 1	R8S-1030
BRAHMS	Symphonies nos. 3 and 4	R8S-5055
MAHLER	Symphony no. 1	R8S-1080
MAHLER	Symphony no. 6	R8S-5038
PROKOFIEV	Music from 'Romeo and Juliet'	R8S-1088
RIMSKY-KORSAKOV STRAVINSKY	Suite from 'Le coq d'or' Suite from 'L'oiseau de feu'	R8S-1031
STRAUSS	Dance of the seven veils, interlude and final scene from *Salome;* Awakening scene from *The Egyptian Helen* (with Leontyne Price)	R8S-1042

under the direction of CHARLES MUNCH

BERLIOZ	Munch conducts Berlioz	R8S-5050
TCHAIKOVSKY STRAUSS	Romeo and Juliet Till Eulenspiegel	R8S-1018

under the direction of PIERRE MONTEUX

TCHAIKOVSKY	Symphony no. 4	R8S-1019

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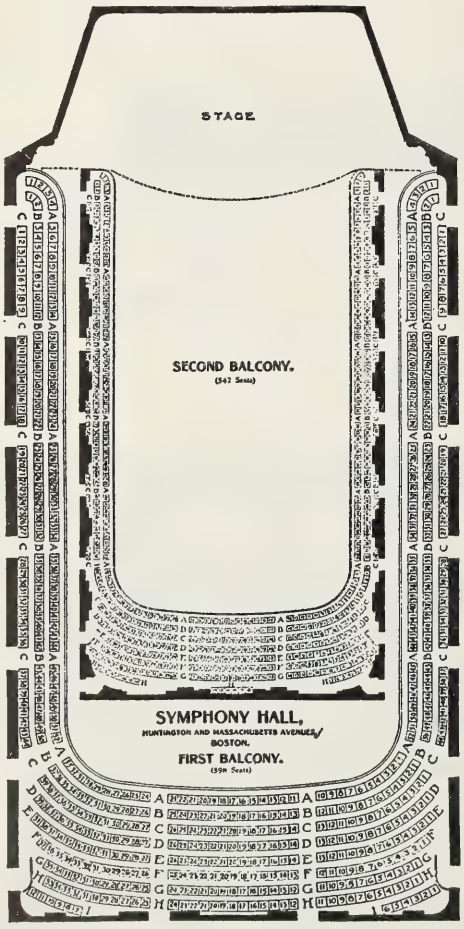
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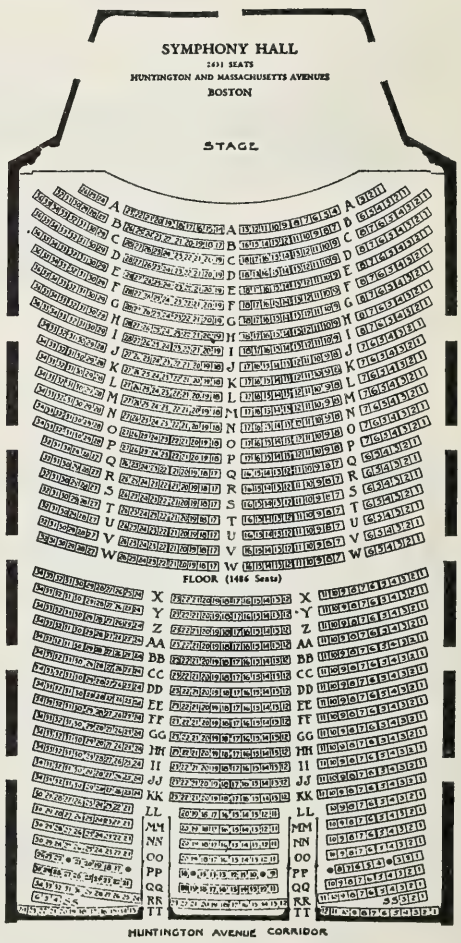
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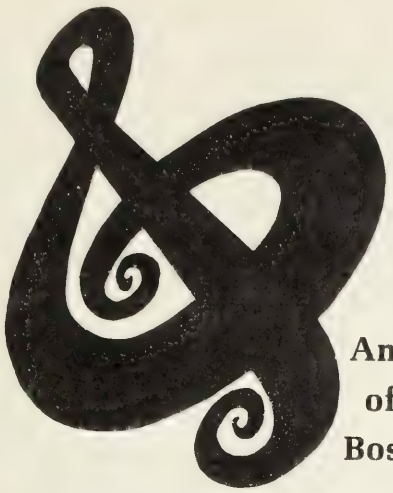
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COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Mrs Albert Goodhue, Mrs John L. Grandin Jr *co-chairmen*

The Friends of the Boston Symphony have risen splendidly to the challenge of our goal of $440,000 for the 1969-1970 season. On April 1 there were 3487 Friends enrolled, whose contributions amounted to $249,191. We are deeply grateful to all of them.

BEETHOVEN FESTIVAL RECEPTION

The Benefactors, Guarantors and Patrons of the Friends of the Boston Symphony for the 1969-1970 season were invited to a reception at Symphony Hall on April 6 to meet Isaac Stern and Rudolf Serkin, soloists for the Beethoven Festival. After the reception there was a buffet supper and a concert by the Boston Symphony Chamber Players.

ANNUAL MEETING — MAY 20 1970

The Annual Meeting of the Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday morning May 20 at 11.30. Arthur Fiedler will conduct a rehearsal of the Boston Pops; afterwards there will be refreshments and a box lunch at the Pops tables. Talcott M. Banks, President of the Board of Trustees, will speak about the developments of the past year. If you have not yet enrolled as a Friend for the current season, please do so by using the form on the facing page. As a Friend you will receive invitations to the Annual Meeting and to the activities of the 1970-1971 season. Best of all — you will be adding your needed support to the Boston Symphony Orchestra.

FRIENDS' PROJECTS

The Council of Friends has continued the various projects which help to augment the regular contributions. The pre-Symphony luncheons at Horticultural Hall, now in their third season, have again been fully subscribed; the experimental 'Stage door lectures', informal talks by a member of the Orchestra, followed by a box lunch in the basement of Symphony Hall, have been so successful that they will be continued next season. Recordings of the Orchestra on tape and disc are also being

sold through the Council of Friends, with order forms always available in Symphony Hall.

These activities will be continued next season, and invitations will be sent to all Friends currently enrolled. The first of the pre-Symphony luncheons will take place on September 25, the date of the first Friday concert of the Ninetieth Anniversary Season; the other dates are December 18, February 12 and a day in March still to be confirmed. Stage door lectures are planned for October 9, November 13, January 22 and February 26.

Betsy Goodhue
Susanne Grandin

BOSTON SYMPHONY ORCHESTRA

To: Friends of the Boston Symphony Orchestra
Symphony Hall
Boston, Mass 02115

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MARTHA GRAHAM DANCE COMPANY (2 performances) Check One ☐ Sat. Aft., Oct. 17 ☐ Sat. Eve., Oct. 17

☐ **I SOLISTI DI ZAGREB, HENRYK SZERYNG, Conductor and Violin Soloist** Fri. Eve., Oct. 23

☐ **JULIAN BREAM, Superb Guitarist-Lutenist** Sat. Eve., Oct. 24

☐ **LOS ANGELES PHILHARMONIC, Zubin Mehta, Conductor** Sun. Aft., Oct. 25

☐ **BEVERLY SILLS, Renowned Soprano** Fri. Eve., Oct. 30

☐ **YVONNE LORIOD and OLIVIER MESSIAEN** Sun. Aft., Nov. 1
Ranking French pianist in a joint recital with the noted composer-pianist

☐ **JOHN WILLIAMS, Remarkable Australian Guitarist** Fri. Eve., Nov. 13

☐ **JUILLIARD STRING QUARTET** Sun. Aft., Nov. 15

PAUL TAYLOR DANCE COMPANY (2 performances) Check One ☐ Sat. Eve., Nov. 21 ☐ Sun. Aft., Nov. 22
"A giant among modern choreographers. His troupe is one of the most successful in modern dance."—Time Magazine

☐ **VAN CLIBURN, Famous Pianist** Sun. Aft., Nov. 22

☐ **ZARA DOLOUKHANOVA, Eminent Soviet-Armenian Soprano** Sun. Aft., Nov. 29

☐ **RUDOLF SERKIN, Celebrated Pianist** Fri. Eve., Dec. 4

☐ **CARLOS MONTOYA, Extraordinary Flamenco Guitarist** Sat. Eve., Dec. 5

☐ **VIKTOR TRETYAKOV, New Star Among Soviet Violinists** Sun. Aft., Dec. 6
Winner 1966 Tchaikowsky Violin Competition

☐ **ANDRES SEGOVIA, Master of the Classical Guitar** Sun. Aft., Jan. 17

☐ **SIBERIAN DANCERS AND SINGERS OF OMSK** Sun. Aft., Jan. 24
Siberian-Russian folk spectacular of 100 includes dance ensemble, mixed chorus, orchestra of bayan accordions and balalaikas.

☐ **BEAUX ARTS TRIO OF NEW YORK** Sun. Aft., Jan. 31
Peerless piano, violin, cello trio.

☐ **DAME JUDITH ANDERSON as "Hamlet"** Fri. Eve., Feb. 5
One of the world's foremost actresses portrays the melancholy Dane in a full-scale production

☐ **BYRON JANIS, One of America's Leading Pianists** Sun. Aft., Feb. 7

☐ **DIETRICH FISCHER-DIESKAU, Incomparable Lieder Singer** Sun. Aft., Feb. 14

☐ **GRIGORY SOKOLOV, Exciting Young Soviet Pianist** Sun. Aft., Feb. 28
Winner 1966 Tchaikowsky Piano Competition

☐ **MENUHIN FESTIVAL ORCHESTRA, YEHUDI MENUHIN, Conductor and Violin Soloist** Fri. Eve., Mar. 5

ALVIN AILEY AMERICAN DANCE THEATRE (2 performances) Check One ☐ Sat. Eve., Mar. 6 ☐ Sun. Aft., Mar. 7
"A great company and it provided not only art but entertainment."—N. Y. Times

☐ **VLADIMIR ASHKENAZY and ITZHAK PERLMAN** Sun. Aft., Mar. 7
Two of the world's leading young virtuosi in a violin-piano recital

EMLYN WILLIAMS as CHARLES DICKENS (2 performances) Check One ☐ Sat. Eve., Mar. 13 ☐ Sun. Aft., Mar. 14
A good size cast in himself, the celebrated Welsh actor recreates the world of Charles Dickens

☐ **MAZOWSZE** Thurs. Eve., Mar. 18
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☐ **MSTISLAV ROSTROPOVICH, Supreme Soviet Cellist** Sun. Aft., Mar. 21

☐ **GUARNERI STRING QUARTET** Fri. Eve., Mar. 26

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